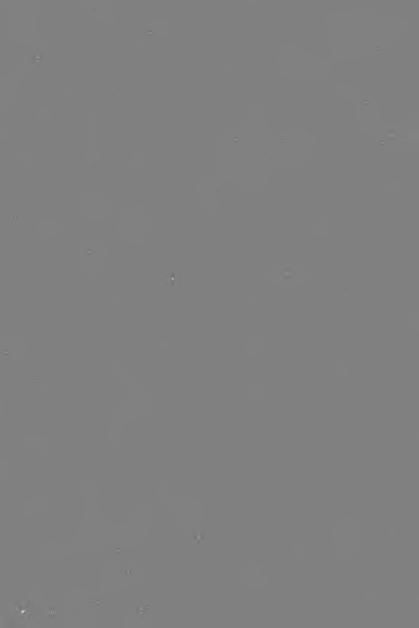
BIBLEBIGURES





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C 7

HOLBEIN'S

Icones Historiarvm Veteris Testamenti.

A PHOTO-LITH FAC-SIMILE REPRINT FROM

THE LYONS EDITION OF 1547.

EDITED BY

HENRY GREEN, M.A. 51738

A. BROTHERS, ST. ANN'S SQUARE, MANCHESTER; AND TRÜBNER & CO, PATERNOSTER ROW, LONDON.

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Great Queen St. London, W. C.

HISTORIA-

RVM VETERIS

TESTAMENTI,

Ad viuum expressa, extremaque diligentia emendatiores fasta, Gallicis in expositione homeoteleutis, ac versuum ordinibus (qui prius turbati, ac impares) suo numero restitutis.



Apud Ioannem Frellonium,

FRANCISCVS FRELLONIVS Christiano Lectori S.

En tibi, Christiane lector, sacrorum canonum tabulas, cum earundem & Latina & Gal lica interpretatione officiose exhibemus: Illud in primis admonentes, ut reiecis Veneris, & Dianæ, cæterarúmque dearű libidinosis imaginibus, quæ animum uel errore impediunt, uel turpitudine labefact at, ad has sacrosanctas Iconas, quæ Hagiographorum penetralia digito commonstrant, omnes tui conatus referantur. Quid enim pulchrius, aut Christiano homine dignius, quam ad has res animu adiice re, quæ solæ fidei mysteria sapiunt, & Deum creatorem nostrum unice amare, ac ueram religionem profiteri præcipiunt? Tuum igitur erit hunc nostrum laborem æquo animo susci pere, ac cæteros commonefacere, ut eiusmo-

di omnia ad Dei largitoris beneficen tiffimi gloriam, & honorem dirigere meminerint. Vale Lector, & fruere.

Nicolai Borbonii Vando-

perani Poetæ Lingonensis Ad Lectorem Carmen.



VPER in Elysio cum fortè erraret Apelles, Vnà aderat Zeusis, Parrhasiúsque comes.

Hi duo multa fatis fundebant uerba: sed ille Interea mœrens & taciturnus erat.

Mirantur comites, faríque hortatur, & urget: Suspirans imo pectore Coûs, ait:

O famæ ignarı, superis quæ nuper ab oris (Vana utinā) Stygias uenit ad usq; domos:

Scilicet, esse hodie quenda ex mortalibus unu,

Ostendat qui me uosque fuisse nihil: Qui nos declaret Pictores nomine tantum,

Picturæ que omneis ante fuisse rudes.

Holbius est homini nome, qui nomina nostra Obscura ex claris, ac prope nulla facit.

Talis apud Manes querimonia fertur: & illos Sic equidem meritò cen eo posse queri.

 A^{-2}

Na tabula si quis-iideat, qua pinxerit Hansus Holbius, illeartis gloria prima sua:

Protinus exclamer, Potuit Deus edere mostru Quod uideo: humanæ no potuêre manus.

Icones ha facratanti funt(optime lector)

Icones hæ lacrætanti lunt(optime lector) Årtificis, dignum quod uenerêris opus.

Proderit hac pictura animum pauisse salubri, Qua tibi diumas exprimit historias.

Tradidit arcano quæcuque uolumine Moses, Torque alii uates, gens agitata Deo,

His HANSI tabulis repræsentantur: & unà Interpres rerum sermo Latinus adest.

Hac legito. Valeat rapti Ganymedis amator: Sintque procul Cypria turpia furta Dea

Einsdem Borbonij Poetæ.

Δίειχομ. Ωξέμ ὶσ ψυ ἐισωλα θέλος ἐμπνοῖσιμομοῖα; Ολβιακῖς ἔςγομ σέςκεο τἕτο χερός.

Latine idem pene ad uerbum.

Cernere uis, hospes, simulacra simillima unus: Hoc opus Holbinæ nobile cerne manus.

Gilles Corrozet

Aux Lecteurs.

N regardant ceste tapisserie

L'œil corporel, qui se tourne, & uarie,

Y peut auoir un singulier plaisir,

Lequelengendre au cœur certain destr

D'aimer son Dieu, qui a faiet tant de choses

Dedans la letre, & sainete Bible encloses.

Ces beaux portraietz serviront d'exemplaire,

Monstrant qu'il fault au Seigneur Dieu complaire:

Exciteront de luy saire service,

Retirerent de tout peché, & vice:

Quandilz seront insculpez en l'esprit,

Comme ilz sont painetz, & conchez par escrit.

Donques ostez de uoz maisons, & salles

Tant de tapis, & de painetures selles,

Ostez Venus, & son filz Cupido,

Ostez Heleine, & Phyllis, & Dido,

Ostez du tout sables & poesies,

Et receuez meilleures fantasies.

Mettez au lieu, & soyent uoz chambres ceinstes

Des dictz sacrez, & des histoires sainstes,

Telles que sont celles que uoyez cy

En ce liuret. Et si faites ainsi,

Grandz & petis, les ieunes & les vieulx

Auront plaisir, & au cœur & au yeulx.

Plus que moins.

DE 1 Omnipotentis uerbo creantur, ac benedicuntur terra, dies, nox, cœlum, mare, fol, luna, stellæ, pisces, & bestiæ terræ. Creantur quoque Adam & Heua.

GENESIS I.



Dieu feit le ciel dés le commencement, Puis terre, & mer, & tout humain ouurage: Adam, & Heue il feit semblablement Pleins de raison formez à son image. A DA M in paradifo uoluptatis constituitur, cui interdicitur ligno uitæ. Serpentis ashuna Adam & Heua seducuntur.

GENESIS II. & III.



Dieu leur deffend que de l'arbre de Vie Ne mangent fruiël, sur peine de la Mort: Mais le serpent, ayant sur eux envie, Fait tant qu'Adam au fruiël de l'arbre mord. ADAM, & HEVA cognito peccato suffugiunt faciem DEI, ac morti obiiciuntur. Che rubim ante paradisum uosuptatis cu slam meo gladio collocatur.

GENESIS III.



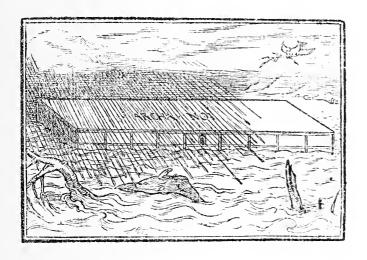
Pour le peché qu'ilz feirent contre Dieu, Furent maudictz chaseum selon l'offense: Puis Cherubim les met bors de ce lieu, Et contre mort n'eurent plus de desense. ADAM iubetur fodere & arare terram, eiectus è paradifo. Mulier sub viri potestate constituitur, & in dolore parit.

GENESIS III.



En grand labeur, o sueur de son corps Le pere Adam a sa uie gaignée, Heue tandis en doloreux effortz Subiecte à l'Homme enfante sa lignée. No e iustus iussu Domini arcam ingreditur: cateris diluuio interemptis, seruatur. Emissis coruo, & columba, ex arca egreditur.

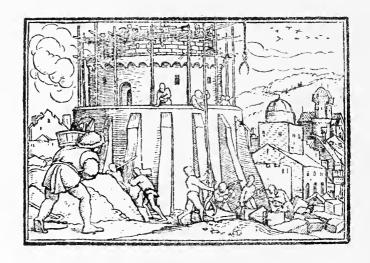
GENESIS VII.



Tous les humains par l'uniuers deluge Furent peris, Noé le Patriarche Par le nouloir de Dieu, pour refuge Aucc les siens, entra dedans son arche.

BABEL turris ædificatur, ex qua linguarum confusio suboritur.

GENESIS XI.



Nembroth geant commença à construire La Tour Babel, diête confusion: Mais Dieu uoulant si grand orgueil destruire, Es langues mist toute division. A B R A H A M hospitio suscipit Angelos.

Promittitur ei Isaac. Post oslium tabernacu li ridet Sara. Sodomorum interitus Abrahæ prædicitur. Orat pro Sodomitis.

GENESIS XVIII.



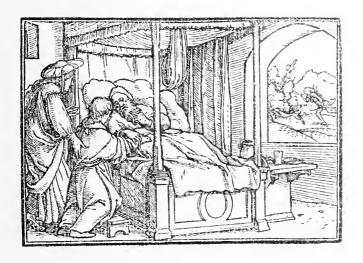
A Abraham les Anges ont promis D'auoir un filz, Saran'en fait que rire: A deux genoux pour Sodome s'est mis, En priant Dieu de retarder son ire. B 3 ABRAHAE fides tentatur. Filium suum Isaac immolare iubetur. Angelus Abraham acclamat, ne filium occidat.

GENESIS XXII.



Dieu commanda à Abraham de faire De son enfant Isaac sacrifice: Au mandement uoulant doncq' satisfaire, Dieu sut content de sa soy & iustice. I A C O в per astutiam matris præripit benedictionem Esau. Tristatur Isaac. Esau consolatur.

GENESIS XXVII.



Le bon Iacob par conseil de sa mere Eut d'Isaac la benediction: En se faignant estre Esau son frere, Qui se marrit de la deception. I o s e p n quòd accusarit fratres, & somnia uiderit, in cistérnam mittitur. E cisterna extractus, Isinahelitis uenditur.

GENESIS XXXVII.



L'enfant Ioseph fut mis en la cisterne, Pour un sien songe à ses frcres predict, Mais du Seigneur la prouidence eterne A des marchans permit qu'on le uendit. PHARAONIS fomnia de septem bobus, & spicis, eductus è carcere loseph exponit: Superque annonam Aegypti constituitur.

GENESIS XLI.



Au souef dormir Pharaon se dispose, Sept espicz noit, es sept beusz en songeant, Ioseph mis hors de prison, suy expose: Qui sur Egypte est faiel maistre, es regent. I A C O B moriturus adoptat sibi Ephráim & Manassem, filios Ioseph: benedicítque eisdem.

GENESIS XLVIII.



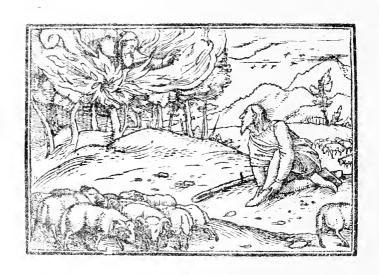
Iacob uoyant le sien eage prefix, Et qu'il estoit bien pres de son deces, Il adopta de Ioseph les deux filz, L'un Ephraim,& l'autre Manasses. I o s в р н fepelitur. Filii lfrael in Aegypto dura feruitute opprimuntur. Obstetricum piarum industria exprimitur.

Exodi 1.



Ioseph est mort, or mis en sepulture, Israël souffre une grand tyrannie, Matrônes sont de si doulce nature, Qu'elles ont sauné à tous masses la vie. Moyses pascit oues. Videt Dev m in rubo. Mittitur ad filios Israel, & Pharaonem oppressorem.

Exodi III.



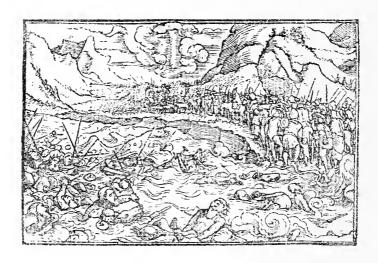
Le bon Moyse en ses brebis gardant Fut enuoyé au peuple Israëlite De Dieu, qu'il uit en un buisson ardant, Aussi deuers Pharaon roy d'Egypte. Moyses, & Aaron aggrediuntur Pharaonem. Populus magis, ac magis opprimitue, Incufantur à populo Moyses, & Aaron.

Exodi v.



Auec son frere est Moyse adressé Vers Pharaon, priant pour Israël: De plus en plus sut le peuple oppressé Par celuy Roy, es son peuple cruel. P HARAO induratus, insequitur Israëlitas, & submergitur. Murmurant Israëlitæ, desperantes de salure. Gradiuntur per mediu maris siccis pedibus. Parta uictoria DEV Madorant.

Exodi xiiii, & xv.



Tous les enfans d'Israël s'amasserent, La rouge mer leur feit noye, au deuant Partit ses eaux, tant qu'a pied sec passerent: Mais Pharaon fut noyé les suyuant.

Israelitae in desertum Sin proficiscuntur. Murmurantibus pro cibo, pluit Devs coturnices, & man.

Exodi xvi.



Iceux passes,ilz se mettent en noye Dens les desertz: & pour miculx les pourucoir, Nostre Seigneur la manne leur ennoye, Qu'il leur faisoit du ciel en bas plonnoir. Israella TAE ad montem Sinai castrametantur. Inbetur populus sanctificari. In tonitru, & sulgure apparet Devs, ut à populo timeatur.

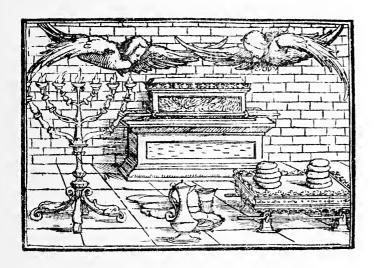
Exopi xix.



Ceux d'Ifraël establirent leurs tentes En Sinsi,chafeun se fanctifie: Puis par tonnerre,& par fouldres patentes Nostre Seigneur sa grandeur notifie.

I SRAELITIS iubentur formari arca, menfa, & candelabrum ad primitias Domino offerendas. Panes propositionis ad menfam apponuntur.

Exodi xxv.



L'arche se faiɛt,la belle table,aussi Le chandelier, par disposition De nostre Dicu,sur ceste table cy On met les pains de proposition. Moyses instauratis tabulis montem ascendit. Orat Dev mut cum populo gradiatur. Prohibetur societas gentium, & idololatria.

Exodi xxxiiii.



Dieu escriuit les Tables de la Loy, Moyse enclin à deux genoux, le prie Pour Israel, en ferme, vuiue foy: Dieu luy deffend payenne idolatrie. Mors es de offerendis armentis, pecoribus, & ouibus, e tabernaculo testimonii à Domino rité instruitur.

LEVITICI I.



Dieu à Moyse enseigna son office, Luy demonstrant par mandementz nouneaux Comme il convient faire le sacrifice Des gras moutons, des naches, & des neaux. Moyses iussu Domini turba undique ante fores tabernaculi congregata, Aaronem, & filios eius consecrat.

LEVITICI VIII.



Au mandement de Dieu le Createur, Present le peuple, Aaron sut sacré Sur Israël, grand Euesque & pasteur, Et tous ses filz chascun en son degré. NADAB & ABIV, Aaron filii, contra præ ceptum DOMINI ignem alienum offeren tes, flammis confumuntur.

LEVITICI X.



Nadab, auec Abiu, pour autant Que feu estrange au Seigneur Dieu offrirent Contre son uncil (leur orgueil abatant) Par feu soudain entre flammes perirent.

Monsi pracepta quadam moralia,& ceremonialia à Domino pracipiuntur.

LEVITICI XIX.



Dessus le mont Dieu enseigne à Moyse Ses mandementz, qui sont les Loix morales: Puis luy apprent l'observance, & la guise, Pour accomplir les Ceremoniales.

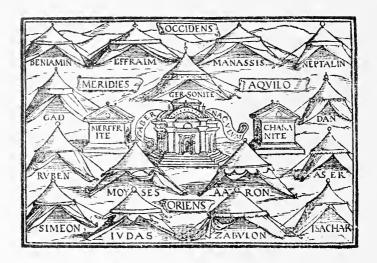
MOYSES & AARON uiros ad pugnam aptos, iuxta duodecim tribus Ifraël, numerant. Tribus Leui super tabernaculum con stituitur.

NVMERI I.



Moyse eslit, or nombre entierement Les hommes fortz, de uaillance ennoblis, Ceux de Leui ont le gouvernement Du tabernacle, ou ilz sont establis. MOYSES & AARON, recensitis familiarum principibus iuxta mandata DEI, castrorum stationes ordinant.

NVMERI II.



Apres Moyse(au mandement de Dieu) A ceux qui sont des sanilles les princes, Il ordonna leur assiete et leur heu, En trauersant les pays, et prounces. CORE, DATHAN, & ABIROM in Moyfen murmurantes, absorbentur cum multis à terra.

NUMERI XVI.



Core, Dathan, & Abirom murmurent
Contre Moyfe & fon authorité:
Mais tout subit en terre absorbez furent,
Comme chascun auoit bien merité.
E

Israel rebellis serpentibus ignitis percutitur. Serpentem æneum prosigno erigit Moy ses: quem cum percussi aspiciunt, sanantur.

NVMERI XXI.



Par les serpens ardens l'homme greué, Pour y trouuer remede souuerain, Estoit guery, quand il auoit leué Le sien regard uers le serpent d'ærain. Is RAELIT AE uictis Madianitis, prædam afferunt ad Moyfen, & Aaron. Virginibus referuatis, mulieres interficiuntur. Præda ex æquo diuiditur.

NUMERI XXXI.



Du tout desfaictz sont les Madianites, (La uièrge saune) est toute semme occise Par les uainqueurs bommes Israëlites: Et puis entre eux la proye se dinise. E 2 Moyses in solitudine campestri, Israelitis que gesta fuerant à monte Horeb, repetit. Principes populo secum constituit.

DEVTER. I.



Moyse compte, or à entendre donne Ce qui fut faiet, depuis le partement Du mont Horeb. Puis auec soy ordonne Des Gouuerneurs, pour son supportement. Movses de discendis & faciendis De 1 præ ceptis, non modò apertè, sed etiam acriter, populum monet.

DEVTER. 1111.



Moyse apres aigrement admoneste

Ceux d'Israel d'apprendre & observer

La Loy de Dieu bonne, saincte & bonneste,

Et ses preceptz (tant bien faictz) conscruer.

E. 3

Moyses de Sacerdotum & Leuitarum uictu folicitus decernit. Chr Ristvs promittitur. Pseudopropheta occidendus, & quomodo dignoscendus.

DEVTER. XVIII.



Moyse a soing du niure des Leuites, Et lesus Chryl est aux hommes promis: Le faulx prophete à ses mœurs hypocrites Est recogneu: doit estre à mort mis.

I o s v E cum Israëlitarum exercitu, trans Iordanem reges interficit.

Iosve xir.



Iosué Duc d'Israël quand il eut Passe Iordain auec son exercite, Trente & un Roy il occit,puis esleut La terre aux siens,& chaseun lieu limite. I v D A s dux Israëlitarum, expugnat Chananxos. Adonibezec cæsis manuum ac pedű summitatibus, in Ierusale captiuus ducitur.

IVDICVM I.



Le Duc Iudas Chananée guerroye, Et pris captif Adonibezec Roy Les picdz,& mains luy tranche,& puis l'enuoye A la cité,en si piteux arroy.

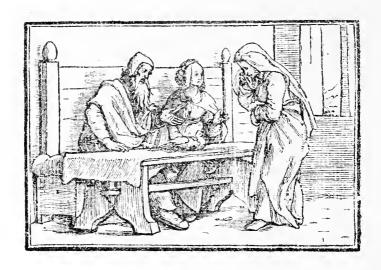
RVTII colligens spicas in agro Booz, inuenit gratiam coram eo. Collectas que spicas defert ad Socrum.

RVTH II.



Ruth ua aux champs pour le bled,qui restoit Aux moissonneurs, en espicz recueillir, Deuant Booz (à qui le champ estoit) Grace trouna, qui la feit accueillir. Anna Elcanæ uxor diu sterilis, Heli sacerdote super sellam ante postes templi Domini sedente, corde orans, à Deo filium Samuelem impetrat.

I. REGVM I.



Anne ne peut d'Elcana son mary Auoir enfans,mais le Seigneur receut Son oraison faicte de cœur marry, Et luy donna que Samuel conceut.

S A V L à Samuele ungitur in Regem super Israël. Iuxta sepulcrum Rachel datur ei signum, quo se à Deo in Rege unctum credat.

I. REGVM X.



Par Samuel prophete sainct, digne Saul est oinct Roy dessus Israël: Et pour le croire il luy donne le signe De seurcté, pres le tumbeau Rachel.

D A V I D Saulis armis reiectis, ac solius Dei potentia confisus, lapide funda iacto Goliath interficit. Philisthæos in fugam uertit.

I. REGVM XVII.



Dauid occit Goliath d'une pierre, Sans estre armé, en Dieu Je confiant. Par un enfant le geant mis par terre, Des Philistins l'ost retourne suyant.

DAVIDI nuntiatur Philisthwos Ceilam oppugnasse, & areas diripuisse: qui consulto bis Domino, Ceilam à Philisthwis liberat.

I. REGVM XXIII.



On a noncé au preux Dauid, comment Des Philistins Ceile est assaillie: Ayant de Dieu prins conseil doublement, La deliura faisant sur eux saillie.

F

DAVIDI mors Saulis & Ionathæ nuntiatur. Tristatur Dauid, ac eum, qui mentitus fuerat se occidisse Saulem, occidi iubet.

II. REGVM I.



Vn faux berault au Roy Dauid reuele, Le Roy Saul & son filz estre mort, Pensant porter quelque bonne nounelle: Mais por le faict uanté, sui mis à mort. DAVID Philisthmos prossigat, eòsque sibi tributarios facit. Adarézer Rex Soba percutitur.

II. REGVM VIII.



Le Roy Dauid fait à soy tributaires Les Philistins, anciens ennemis, Et en fin uient à chef de ses contraires, Adarezer Roy de Sobe à mort mis. DAVID ab exercitu Vriam reuocat, ut cum uxore dormics celaretur adulterium. Vrias, acceptis à Dauide literis, ad exercitu remittitur, & ibi occiditur.

II. REGVM XI.



Danid noulant l'adultere celer Mande Vrias, & luy baille une lettre: Puis luy commande à la bataille aller, Par telle fraude il le feit à mort mettre.

DAVID arguitur homicidii à Nathan, propo fita illi parabola diuitis, & pauperis. Rabbath urbs Ammonitaru à Dauide expugnatur.

II. REGVM XII.



Nathan adresse à Dauid sa parole Pour l'homicide ayant esté commis, Et le reprint par une parabole: Deuant Rabbath aussi le siege est mis.

A B S A L O M aftu, & prudentia Ioab, & mulieris Thecuitidis reuocatur. Ioab messe succen fa, introductus Absalom à patre osculatur.

II. REGVM XIIII.



Par le moyen d'une femme, & prudence, Tant fait Ioab, que Dauid se rapaise Vers Absalom, qui uient en reuerence S'humilier, & son pere le baise.

A M A S A conuocat Iudã contra Sebam: quem ofculatus Ioab, in itinere iuxta lapidé grandem dolosé intersicit.

II. REGVM XX.



Amasa nient d'assembler gens de guerre Contre Seba, & Ioab le salue Par trabison aupres de la grand pierre, Et en saignant de l'embrasser, le tue.

A B I S A G puella pulchra seni Dauidi frigido datur, quæ eum dormientem calefaciat.

III. REGVM. 1.



Quand Dauid fut deuenn foible & uieux, On luy bailla Abifag la pucelle, Pour l'efchauffer,qui fans faict uicieux Par maintes nuictz dormit aucc icelle.

HIRAM mittit servos ut gratulentur Salomo ni. Salomon petit ligna ab Hiram in ædifica tionem templi.

III. REGVM V.



Le roy Hiram ses seruiteurs ennoye
Vers Salomon, anec salut tresample:
Lors le requiert Salomon qu'il pournoye
Luy donner bois pour construire son Temple.
G 3

IEROBOAM consulit Ahiam prophetam, per uxorem, de ualetudine silii ægroti. At illa reuersa, ac limen domus ingrediente, Abia moritur.

III. REGVM XIIII.



Icroboam ennoye son espouse, Pour de son filz malade s'enquerir Vers Abias,qui sa mort luy propose, Et elle entrant l'enfant s'en na mourir. E L I A s ostendit sacerdotibus Baal, Deum Israël esse uerum Deum, Deo id testisicante per ignem cosumentem holocaustum Elia. Sacerdotes Baal intersiciuntur.

III. REGVM XVIII.



Elie met le beuf dessus l'autel, Le feu du ciel descend sans artifice, Et pour monstrer que le Dieu d'Israël Est le uray Dieu,brusle le sacrifice.

E L I A s diuidit aquas pallio. Raptus in cœlum non inuenitur. Elifeum irridentes pueri lace rantur ab ursis.

IIII. REGVM II.



Cheuaux ardens rauirent, & leuerent Elie en l'air, dedans un char de feu: Deux ours du bois les enfans estranglerent, Les quelz auoyent moqué l'homme de Dieu.

I o I A D A pontifex, Athalia occifa, constituit Ioas Regem super Israël. Mathan sacerdos Baal coram altari interficitur.

IIII. REGVM XI.



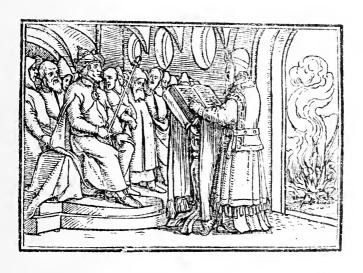
Par Ioiada,Ioas constitué Sur Israël fut en l'estat Royal: Et Mathan presbtre idolatre tué, Deuant l'autel de son faulx DieuBaal. H A C H A Z rex Iuda idololatra, consecrat filium suum per ignem. Ierusalem obsessa, petit auxilium à Rege Assyriorum.

IIII. REGVM XVI.



Le roy Achaz idolatre deuint, En feu ardant son filz il sacrifie: Puis quand la guerre encontre luy suruint, Secours demande au roy d'Assyrie. I o s I A s legit Deuteronomium coram populo. Idôla demolitur, & facerdotes Baal occîdit.

IIII. REGVM XXIII.



Le Roy Iosie au peuple Iudaique Deuteronome il lit de bout en bout: Et son pays purgeant d'erreur inique, Il fait brusler les idoles par tout.

H 2

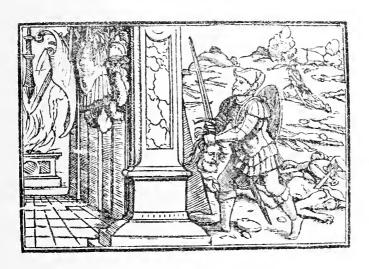
A D A M genealogia usque ad filios Esau & lacob, breuiter repetitur.

I. PARALIP. I.



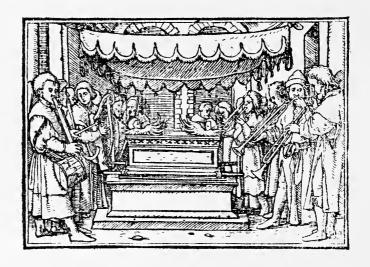
Icy recite & nombre briefuement Iusqu'a Iacob,la genealogie, Depuis Adam,dés le commencement, Qui fut soubz Dieu gouuernée & regie. S A V L contra Philisthwos infeliciter pugnans, feipsum interimit. Eius arma in templo Dei ipsoru consecrantur: caput uerò à Philisthwis in Templum idolorum desertur.

I. PARALIP: X.



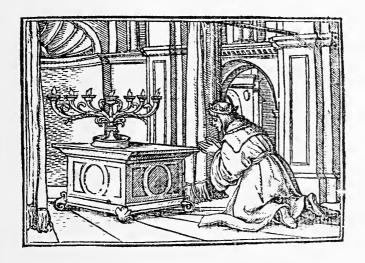
Saul faifant la guerre aux Philisthins, Soy mesme occit, quand sa perte contemple: Les Philisthins entre tous leurs butins, Portent le chef de Saul en leur temple. H 3 DAVID allata Arca benedicit populo, quemetiam cibat. Ministros Arcæ ad laudandum Deum in instrumentis musicis constituit.

I. PARALIP. XVI.



Le Roy Dauid deuant l'Arche de Dieu Benit le peuple, à manger luy donne: Et pour louer le Seigneur, au fainct lieu Musiciens, or instrumens ordonne. SALOMON in excelsum Gabaon sacrificaturus abit. Petit à Deo sapientiam & scientiam ad iudicandum populum.

II. PARALIP. I.



En Gabaon Salomon sacrifie, Puis prie à Dieu luy donner sagesse: Dieu parle à luy, of si luy certifie Qu'il luy donra Sapience, of Richesse.

SALOMON benedicit congregationi. Gratias agit ob impletas promissiones Dauidi factas. Orat yt exaudiantur in templo orantes.

II. PARALIP. VI.



Salomon Roy benit les assistans, Rend grace à Dieu, des promesses parfaictes, Priant pour ceux, qui scront persistans Es oraisons, qu'agreables soyent faictes.

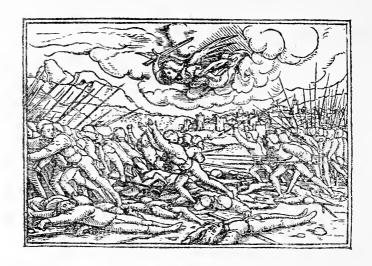
S E S A C Rex Aegypti, ob derelictum à Iudais Dominum, clypeos aureos, quos fecerat Salomon, omnésque thesauros domus Dei secum aufert.

II. PARALIP. XII.



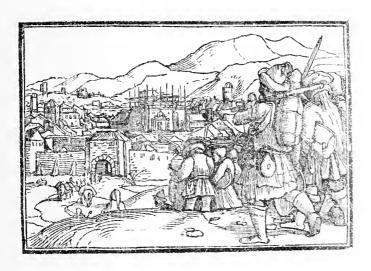
Vn Roy d'Egypte, aux Iuifz tous uaincuz, (Pourtant qu'auoyent laissé Dieu leur Seigneur) Osta thresors, boucliers d'or, & escuz, Que Salomon auoit saiet pour honneur. SENNACHERIB blasphemus inuadit Iudā. Ezechias hortatur populum ad siduciam in Deum. Orante Ezechia, Angelus Assyrios persequitur.

II. PARALIP. XXXII.



Sennacherib en Iudée fait guerre, Ezechias le peuple en Dieu exhorte, Et luy priant, Assyriens par terre L'ange poursuit en sa puissance forte. Cyrvs à Deo inspiratus, redditis uasis templi, quæ abstulerat Nabuchodonosor, remittit populum ad reædisicandam Ierusalem.

I. ESDRAE I.



Le Roy Cyrus de Dieu bien inspiré, Rend les uaisseauz pour faire au temple office: Puis il permit(comme estoit desiré,) Icrusalem estre en son edifice. NEHEMIAS pincerna Regis Artaxerxis, pro populo afflicto, qui de Ierusalem supererat, Deum orat.

II. ESDRAE I.



Nehemias seruant Artaxerxes, (Pleurant à Dieu, pour la captiuité De tous Iuifz) eut au Roy tel acces, Qu'il luy permit refaire la Cité.

I o s 1 A s quartadecima luna primi menfis, in Ierofolymis immolat Phafe.

III. ESDRAE I.



Iosias Roy tressainst se remembra
Du temps passe: & en lerusalem
Sacrifiant, la Pasque celebra
Iour quatorziesme, au premier mois de l'an.

T O B I A S captiuus inter Assyrios ducitur. Obdormienti iuxta parietem, hirundinum stercora calida super oculos eius cadunt, ac cæcus efficitur.

TOBIAE I. & II.



Le bon Tobie estant captif & uieulx Dormoit un iour,& lors une arondelle Estant là pres,sienta sur ses yeulx, Dont perd la neue,& la clarté tant belle. I o B bona omnia dissipat Satan, & eius liberos percutit, expetita facultate à Domino. Laudat Deum in sua afflictione.

IOB I.



Iob par Satan (ayant de Dieu licence) Souffre en ses biens grand persecution: Ses enfans perd, dont il a patience, Louant son Dieu en telle affliction. ELIPHAZ arguit Iob de sapientiæ, & munditiæ arrogantia. Describit impiorum maledictionem, quam fals o Iob innocenti tribuit.

Іов х у.



A l'affligé donnant affliction Eliphaz, Iob argue d'arrogance, Et des maunais la malediction Mal attribue à sa inste innocence. I o B alloquitur Dominus, oftendens ci suan iustituam ex interutabilibus suis operibus. Iob duplicia pro ablatis restituuntur.

lob xxxviii. & xlii.



Iob a de Dieu les propos entendus, Luy demonstrant par ses œuures baultaines Sa grand iustice, et au double renduz Luy sont ses biens, et richesses mondaines.

К

As svervs, celebrato conuiuio, potentiam & gloriam suam ostentat. Vasthi uxore repudiata, Esther Regina efficitur.

ESTHER I. & II.



Assurus celebrant un conuiue Repudia Vasthi pour son orgueil, Eesther trouua en sa beauté si uiue, Qu'il la feit Royne auec un grand recueil. IVDITH, oratione absoluta, uestimentis iucunditatis exornat se,ut Holosernem uincat in Dei gloriam.

IVDITH X.



Iudith ayant faict oraison latente, Parce s'est d'habitz de pompe, & gloire: D'Holosernes puis s'en na ners la tente, Pour à l'honneur de Dien anoir nictoire.

K 2

IVDITH, Holoferne ebrietate sopito, & puella ostium observante, caput eius præscindit, & ciuibus suis defert.

IVDITH XIII.



Holofernes yure comme une beste S'endort, la fille est au guet à la porte: A luy dormant Iudith trenche la teste, Qu'en Bethulie à ses citoyens porte.

DAVID spiritu DEI afflatus, Beatitudines iusti uiri describit. Impiorum quoque & msi desium interitum prædicit.

PSALM. I.



Danid parlant par le SainEt esperit, Du bien heureux dict les heatitudes: Et du manuais recite qu'il perit, Car en malice il a mis ses estudes. PSALTES contra Iudæos excandescit, ac eos qui CHRISTVM Messiam Deum in lege promissum infideliter, & impid abnegant, insipientes uocat.

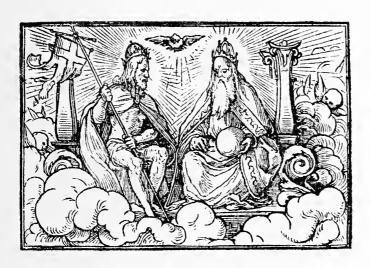
PSAL.

LII.



Folz sont ceux là (comme escrit le Psalmiste). Qui en leurs cueurs dient que Iesus Christ N'est Messias, Dauid tant s'en contriste, Qu'en plusieurs lieux encontre iceux escrit. CHRISTVS sedet ad dexteram patris. Deus pater silio suo sacerdotalem dignitatem in aternum duraturam ex passionis pramio tradit.

PSALM. CIX.



Iesus Christ siet de son Pere à la dextre, Qui pour loyer de sa mort trescruelle La dignité luy donne de grand prebstre, Qui est sans fin durante, et eternelle.

CHRISTI erga sponsum suam coclesiam, ac rursum sponsæ erga CHRISTV m incomprehensibilis amoris mysteriu plenissimum exprimitur.

CANTICORVM I.



Salomon Roy au liure des Cantiques
Propos d'amy uers une amie expose,
L'amour couurant soubz parolles mystiques
De Christ enuers l'Eglise son espouse.

Is a 1 a s deplorat peccata Jerusalem. Ceremonias & cultus Iudæorum, quibus ipsissidebant, per Isaiam reiicit Dominus.

ISAIAE I.



Plourant, lamente Isaie prophete
Du peuple Iuif les grandz pechez, & uices:
Puis Dieu (par luy) de ce peuple reiette
L'hypocrisie auec leurs sacrifices.

L

Is At As uidet gloriam Dei, ac peccatum fuum agnoscit. Signo, & uerbo, remissionem peccatorum consequitur, & ad Iudwos mittur.

I S A I AE VI.

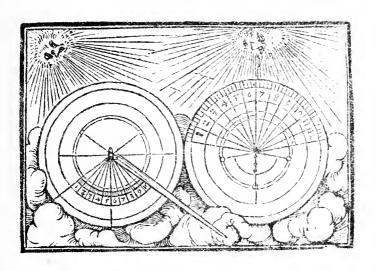


De Dicu la gloire Isaie apperçoit,
De son peché il a la cognoissance:
L'ange le touche, et pardon il reçoit,
Transmis aux Iuisz par dinine puissance.

E z E C II I A s ad mortem usque agrotat.

Signum fanitatis à Domino in horoscopo accipit.

I S A I AE XXXVIIL



Ezechias iusqu'à la mort malade, En l'horoscope eut signe de santé: Coutre son cours le soleil retrograde De dix degrez, ou il estoit monté.

EZECHIELIS quatuor animalium, rotarum, throni & imaginis super thronum uisiones.

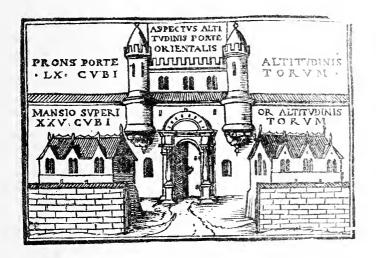
EZECH. 1.



Ezechiel uoit en sa uision Dieu en son throne, auec les quatre bestes: L'aigle, le Beuf, & l'Homme, & le Lion, Roues aussi de tourner tousiours prestes.

EZECHTELI Prophetæ futura restauratio ci uitatis, & templi in uisionibus ostenditur.

EZECH. XL.

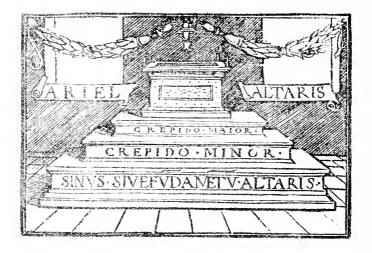


Monstré luy est en contemplation De son esprit, qui le sutur contemple A l'aduenir, la restauration De la Cité, & du souuerain Temple.

3

EZECHIEL uidet gloriam Dei templum ingrediente, à quo anté recesserat. Altaris men sur describuntur.

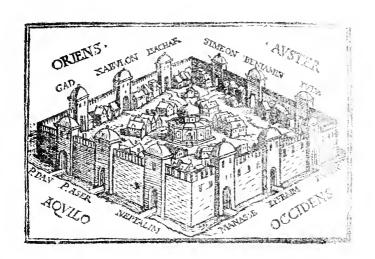
EZECH. XLIII.



Puis uoit apres du grand Dieu immortel La haulte gloire en ce sainct temple entrer: Et la longueur, & largeur de l'autel, Vient par mesure à descrire, & monstrer.

Ezecutet uidet aquas è templo manantes. Terminiterra promiffionis, & diuifiones per tribus à Domino Propheta oftenduntur

EZECH, 'XLVII.



Ezechiel uoit du temple caux coulantes, Et les confins de la promission, Des douze aussi lignees excellentes, Monstrée à luy est la dinision.

SIDRACH, MISACH, & ABDENAGO, quòd statuam auream contra decretum regium non adorauerint, in fornacem mittun tur.

DANIELIS IIII.



Au four ardant(car le Roy l'institue) Sidrach, Misach, Abdenago sont mis, Pource qu'ilz n'ont adoré sa statue, Mais Dieu en fin deliure ses amis. DANIELI uisso quatuor animalium ostenditur. Hæc autem uisso de quatuor Mundi regnis interpretatur.

DANIELIS VII.



Daniel uoit les quatre uentz combatre, De leurs espritz mauuais spirans les pires, Bestes aussi insqu'au nombre de quatre, Signifians du monde quatre empires.

M

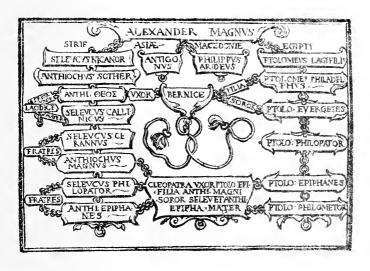
DANIEL uidet pugnam inter arietem & hir cum. Visionis intelligentia Danieli ab Ange lo manifestatur.

DANIELIS VIII.



Il noit apres une bataille forte, Entre un mouton, ou un bouc tout cornu: L'ange parlant luy expose, or raporte Ce que sera sur la fin aduenu. DANIELI uaticinium de regibus Perfarum, regno Græciæ, AEgypti, & fædere eius, & bello cum regno Syriæ prædicitur.

DANIELIS XI.



Puis il predit des faictz des Roys de Perse, De Grece, Egypte, et des Roys de Syrie: Prophetisant mainte guerre duierse, Pour agrandir chascune seigneurie.

SVSANNAE presbyteri duo calumniatores à Daniele conuicti, lege talionis plectuntur.

DANIELIS' XIII.



Susame sut accusée à grand tort Par deux nieillardz,mais par raison decente Daniel ieune ensant,iuge à la mort Les accuseurs,l'accusée innocente.

DANIEL propter Belis, & Draconis cuersionem, conficitur in lacum leonu. Pascit cum Habacuc.

DANIELIS XIIII.



Le grand dragon, auec l'idole Bel Furent destruictz. Et pour ce faict sut mis Dedans le lac aux lions Daniel: Pour le nourrir Habaeue est transmis.

O s E e accepta uxore fornicaria, idololatriam populi fignificat.

OZEE I.



Osce prend, espouse une semme Fernicatrice, trois enfans eut d'elle: Signifiant l'idolatrie insame Du peuple Iuif, peu uers son Dieu sidele. I O E L destructionem Ierusalem prædicit. Sa cerdotes ad orationem, & iciunium, ob instantem calamitatem, assidué adhortatur.

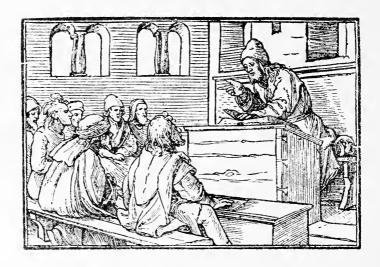
I O E L I S I.



Ioel predit de la destruction Ierusalem, saux prebstres supplie, Vacquer à ieune, sa deuotion, Et oraison d'humilité remplie.

Aм o s contra Damascum, Philistheros, Туrum, Idumæam, & filios Ammon prophetat.

A M O S I.



Contre Damas, Philifthins, Idumée, Et contre Tyr, auec les filz Ammon, Sa prophetie Amos si l'a sémée En brief parler, Soubz obscur sermon. IONAS missus in Niniuen ad prædicandum, affligitur, quòd sermo eius contra Niniuen non fuerit impletus.

IONAE I. II. & III.



Affligé fut par tempeste soudaine Ionas transmis en Niniue prescher, Trois iours au uentre il fut d'une Balaine, Puis uers Niniue il se print à marcher. HABACVC pulmentum & panes messoribus ferens, in persona sanctorum piè conquer - tur, quòd mali iustos persequantur.

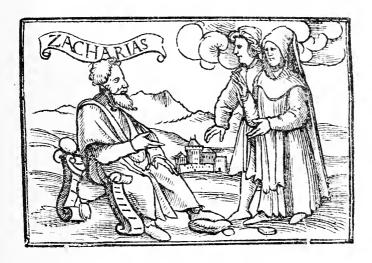
HABACVC I.



Portant des pains Habacuc le prophete Aux moissonneurs, et laboureurs des champs, Se plaint à Dieu de ce qu'iniure est faiëte Aux gens de bien, par les felons meschantz.

ZACHARIAS monet populum ut conuerta tur ad Dominum, & parentum scelera uitet.

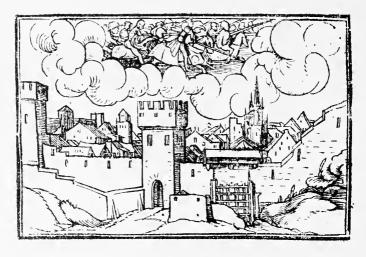
ZACHARIAE I.



Zacharias tout le peuple admonneste Se conucrtir au Seigneur Dieu puissant, Et euiter le peché deshonneste De ses parentz, ou est chaseun glissant.

Antio en o secundam profectionem in Argyptum parante, lerosolymis signa in coalestibus apparuere.

II. MACHAB. V.

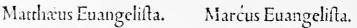


Antiochus faisant aux Iuifz la guerre, On ueit au ciel dessus Ierusalem Hommes armez, tout ainsi qu'en la terre, Lors prinse sut pour les Iuifz en mal an.

L'autheur.

Vand uous aurez contemplé ces Images
Du Dieu uiuant, ayez en souuenir
La grand puissance, merueilleux ouurages,
Et sa bonté, qui nous peut subuenir.
Ce uous sera profit à l'aduenir
D'estudier telle philosophie,
Vueillez le sens de l'Eglise tenir,
La lettre occit, l'esprit uiuisie.

Plus que moins.





Lucas Euangelista.



Ioannes Euangelista.





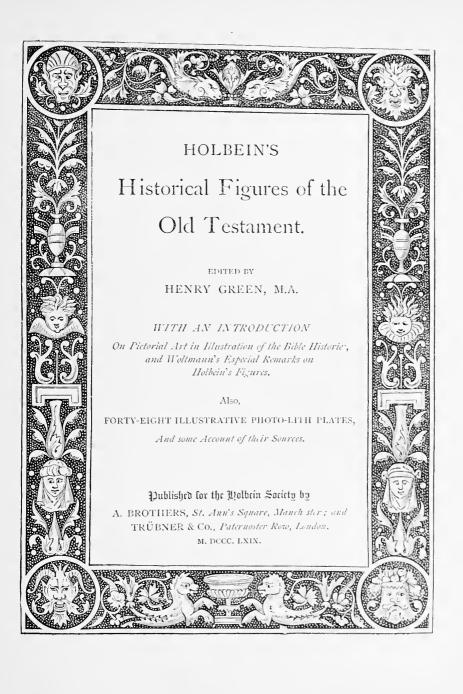
Excudebat Ioannes Frellonius,



HOLBEIN'S BIBLE FIGURES.

M.DCCC.LXIX.





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PREFACE.



N submitting to their Subscribers the second work in the series which bears Holbein's distinguished name, the HOLBEIN SOCIETY have now fairly launched their project on the waters of public opinion. They hope that the aid and the countenance which have favoured the beginning of their under-

taking will be continued to it and increased.

A trembling kind of admiration has ever attended the FIGURES OF DEATH, and human dread has heightened the effects of their well-delineated terrors; but, in reality, every one of the sketches of Mortality offers so much of sameness, that weariness creeps over us as we turn the pages, and we are taught to think the skill misplaced that has portrayed so many forms of terror.

Very different are the SKETCHES OF HISTORICAL FIGURES from the Bible-Narratives. Some few of the subjects may prove revolting to a refined and cultivated taste; but the general effect of them is to awaken and sustain our interest, and to render us more sensible of the human feelings as well as of the divine lessons which pervade the pages of Holy Writ.

We venture to say that within the small compass where

Holbein displays his skill, none excel him either in design or in execution. Generally by a few figures he makes the events plain, and by a few masterly touches he infuses into the figures indications of the part or of the character which they bear in the scene.

We have thought the opportunity very suitable for collecting various and curious specimens of the pictorial representations that artists at different periods down to Holbein's age have given of events and personages mentioned in the sacred narratives. The finest examples, however, do not come within the narrow limits of printed books, but are to be sought in churches, museums, and galleries, where are presented the paintings and sculpture of the early and mediæval masters. These are out of our range, and it has been from books, printed for the express purpose of furnishing pictures of Old and New Testament history, that we have made a few selections. They may serve to excite further inquiry: it would have been easy to multiply their number; but our limits demanded choice rather than diffusion, and the examples are sufficient to show variety in the style of different artists and progress in Pictorial Art itself.

The necessary reference to books has demanded several bibliographical notices. They are introduced not without a persuasion that they tend to increase the real value of this edition of Holbein's ICONES, and to continue the remembrance of a literature that preceded or accompanied the work now reproduced in its exact form, and in the likeness of old.

HEATHFIELD, KNUTSFORD, December 25th, 1869.



TABLE OF CONTENTS.

	73
Title-page for the Fac-simile Reprint	(i—iv)
Icones Historiarym Veteris Testamenti	Signatures.
Lvgdvni, apud Ioannem Frellonium, 1547	$A-N_4$
Franciscys Frellonivs Christiano Lectori S	$\Lambda \tau$
Nicolai Borbonii Ad Lectorem Carmen	A 2
Eiusdem Borbonii Poctæ	A2 7'
Gilles Corrozet Aux Lecteurs	A ₃
ICONES I.—XCIV.	Λ4N2
L'autheur, Plus que moins	N_3
Matthæus, Marcus, Lucas, Ioannes, Euangelistæ Colophon:	N ₃ τ
Lygdyni, Excudebat Ioannes Frellonius,	
1547	N4 Pages.
HISTORICAL FIGURES OF THE OLD TESTAMENT, p. i—vii Title-pages i—iv Preface v—vi Table of Contents viii—vi	i&1—162
Introduction, Parts I. and II	. 1—32
I. Pictorial Art in illustration of the Bible Histories	
to the time of Holbein the younger	. 5 -17

CONTENTS.

viii

II. Some of the Characteristics of Pictorial Art as founded on Sacred History, with especial Re- marks on several of Holbein's Bible Figures,	Pages.
from the German of Dr. Alfred Woltmann Holbein's Historical Figures, IXCIV., described in Translations from the Latin and French of the Lyons editions 1539 and 1547, with the Frankfort	
Latin and German versions of 1551	
Notes	81-94
Photo-Lithographic Plates, I.—XLVIII., illustrative of Historical Figures of the Bible	95-144
Bibliographical Notices of the Illustrative Plates	145-152
Index of Subjects and Sources	153-154
General Index	155-162



INTRODUCTION.

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PICTORIAL ART IN ILLUSTRATION OF THE BIBLE-HISTORIES.

TO THE TIME OF HANS HOLBEIN, THE YOUNGER.

ROM the early history of Christian Art, especially as delineated, with so much power and truthfulness in Northcote and Brownlow's Roma Sotterranea, we learn that pictorial representa-

tions of the characters and events recorded in the Sacred Writings may be traced almost to apostolic times, certainly to the beginning of the second century from Christ's birth. At first indeed these pictorial representations were little more than symbolical and of the simplest kind, a loaf, a fish, a dove, a lamb, or an anchor,—but examples are not wanting of Biblical paintings that date from the first and second centuries of the Christian cra.

If by Art we understand the application of the principles of design, whether in architecture, painting, or sculpture, to the purposes of ornament and magnificence, or to the expression of the great thoughts and events that have stirred human society to its deepest foundations,—it is not to be doubted that those principles are co-existent with the mind and intellect of man, and that their practice is to be noted in periods at least co-eval with the records of most distant ages. And as far as monumental remains, tradition, and history can carry us, we know that the

Assyrian, Greek and Roman, the Egyptian, the Hindoo, and the extinct races of Central America, have all carried the principles of design into practice, and to the service of religion have devoted them in various ways and for many

successive ages.

Though the ark and the tabernacle with their ornaments, and the temple at Jerusalem with its splendours, testify to the existence among the Israelites of skill to design and of power to execute, we cannot with propriety speak of any School of Hebrew Art from which Christian Art derived its origin. The whole literature indeed of the Hebrew nation is rich in emblem and device, in symbol and allegory, in figure and metaphor, and in all the forms of imaginative diction, but the symbolism was chiefly that of action and did not embody itself in statuary or painting. There were recurring festivals and fasts all with a deeper meaning than any accidental outburst of joy or formality of sorrow. Rites and ceremonies there were in abundance, vestments and ornaments,—sacrifices and offerings, types and tokens, each with its voice and its lesson to those who understood them,—but the painter had little encouragement,—the statuary had none.

In fact the Old Testament figures and the Old Testament seenes, such as Christian Art has made familiar to us, had in those distant times no one to set them forth on wall or The prophets of the Hebrew nation had wonderful visions and insights into futurity, and the poets have most graphically described them;—they lived in a world of symbolism and allegory, but it was to language and a written word they entrusted their emblems as well as their glorious truths and promises. Jerusalem would not stain herself with what she deemed idolatrous complicity, and neither from Nineveh nor from Memphis would she borrow the arts that could fix in enduring marble and granite the wonders which the mental eye beheld, or that could set forth with admirable form and colouring the scenes and actors of the national history. Athens, Alexandria, and Rome had many eager votaries of art whom a refined civilization honoured and encouraged; and their highest

power and skill were often devoted to the embellishment of the popular worship; but the Jew gloried in his isolation and would not so much as recognise statue or picture in the temple where he offered sacrifice. Even the eagles on the imperial standards were deemed pollution to Zion.

The first disciples of Christ were of Jewish birth and unweaned from Jewish prejudices,—and hence, though when St. Peter and St. Paul proclaimed their great mission to the whole world of mankind, the cultivation of Art prevailed extensively, there was no home nor welcome for it among Christian believers. Their ritual was of the simplest, and their emblems were outward actions, in the waters of baptism, and in the breaking of the bread and in drinking of the cup, and were not embodied and fixed in pictorial forms. The temples of Egyptian Thebes retained their glory, and the Parthenon at Athens beamed with the beauty on which time had not laid a destructive hand; at Ephesus the silver shrines of Diana got much gain for the craftsmen, and at Rome an infinite symbolism and a countless array of divinities, were all ministered unto by painting, sculpture, and architecture; and it was not until nearly the close of the first century, when even in Cæsar's palace and in the Imperial family Christ's name was owned, that the symbolism of art was applied by the new religion to shadow forth its doctrines and usages.

As we have just intimated, the two great Christian ordinances of Baptism and of the Lord's Supper were in fullest observance, but no generally recognised hierogly-phical sign passed from family to family and from church to church, and spoke silently the language of faith. Persecutions however soon arose even beyond the confines of Judea and the adjacent lands, and the need was felt for secret tokens and signs by which to test and recognise the disciples of Christ. Heathen converts in their heathen state had long been familiar with what they deemed sacred and mysterious sculptures and drawings, and with the necessity for secrecy would readily adopt methods of recognition similar to those to which they had been accustomed. Even the natural love and admiration of Art, unless repressed,

would evolve types and emblems and pictorial symbols; and what the heathen desecrated, namely, the skill to design and the power to set forth in lines of beauty—the Christian would zealously consecrate to the service of religion.

Among the old Egyptians the hovering wings sometimes represented as hovering over the waves of the sea, were the symbols of creative power. These hovering wings, as depicted by Dr. Young in his work published in 1823, p. 153, are interpreted by him to denote the AGATHO-DÆMON or Good Spirit; and probably out of this symbol grew the expression in Genesis, ch. i. v. 2, "the Spirit of God moved upon the face of the waters." Events in the Bible History have caused a very similar symbol to spread far and wide and to be recognised in distant centuries. In the record of the flood subsiding, the dove returns to Noah with the olive branch, and in all succeeding time, wherever the record has become known, the dove and olive have been regarded as the peculiar tokens of love and peace. For sheltering and protecting power the Psalmist appears to recur to the original emblem of the divine might:— "In the shadow of thy wings will I make my refuge," Ps. Ivii. I; and at the baptism of the Blessed Saviour, "the Spirit of God" is described "descending like a dove, and lighting upon him," Matt. iii. 16; and so that same holy sign, a dove with outspread wings, has been adopted as the eniblem of God's Holy Spirit.

As symbols in Christian Art, the dove and olive branch, the anchor and the lamb, were probably in use before John, the last survivor of the apostles, had passed away. They are found on a tombstone from the very ancient crypt of St. Lucina, and St. Lucina, we are told in the *Roma Sotterranca*, pp. 40, 82, and 124, may almost be identified with Pomponia Gracina, "the wife of Plautus, who conquered Britain under Claudius." She was accused in A.D. 58 of having embraced the rites "of a foreign superstition," by which phrase the historian Tacitus denoted her conversion to Christianity. She lived to a great age, and so her crypt, "the crypt of St. Lucina," may date from almost the begin-

ning of the second century.

About the same time, or a little later, came into use the word *Ichthus*, a fish, and its picture, as Christian signs. To the communities of believers, gathered here and there in towns and cities hostile to them, the cardinal truth was, JESUS CHRIST GOD'S SON THE SAVIOUR, and in corresponding Greek words, 'Inσοῦς Χριστὸς Θεοῦ Υίὸς Σωτήρ, the truth was expressed. Out of these with ready skill was formed the acrostic $IX\Theta\Upsilon\Sigma$,* a fish; and a fish drawn or sculptured became the sign of Christian discipleship. "We little fishes," says Tertullian, as quoted in *Rom. Sotterr.* p. 211, "are born in water after the example of *Jesus Christ our fish*."

The tomb of a relation of the emperor Domitian, Flavia Domitella, is still preserved in Rome. In A.D. 97 "for her testimony to Christ she was punished by exile to the island of Pontia" (Rom. Sott. p. 40), and her tomb still preserves, after the lapse of at least 1700 years, some undoubted specimens of what Christian Art effected at so very early a date. On the roof are "exquisitely graceful designs of branches of the vine (with birds and winged genii between them)"; "traces also of landscapes may be seen here and there"; "the good Shepherd and Agape, or the heavenly feast, a man fishing, and Daniel in the lions' den," are also to be met with. Rom. Sott. pp. 72–74.

The era of the Roman Catacombs was the infancy of Christian Art, and as might be expected, the strictly "Biblical Paintings" there found are very few; and even when illustrative of the Old or of the New Testament History "were essentially symbolical." Rom. Sott.

^{*} For full information consult Roma Sotterranea, pp. 207-213. St. Clement of Alexandria, A.D. 190-220, "is the earliest witness to the use of this symbol," —"and it is by no means improbable that the schools of Alexandria were really the first to originate it. The Church of that city was composed largely of converts from Judaism; and we know that nothing was more familiar to the Jews than the habit of coining names for their leaders or other great men, by means of a combination of the initial letters of some other names, or legend, or motto closely connected with them." Judas the son of Mattathias, in his war against Antiochus Epiphanes, B.C. 166, had inscribed on his banner the phrase in Hebrew which corresponds to the English "Who is like to thee among the strong, O Lord,"—and from the initial letters of those Hebrew words was formed the family name Maccabees.

pp. 240–250. The chief of them are entitled, Noah and the Ark, typical of baptism; Jonah and the Fish, types of the resurrection; the Ivy or Gourd; Daniel cast to the lions; the Three Children in the Furnace; the Adoration offered by the Magi; Moses taking off his shoes at the bush, and his striking the rock; and the Resurrection of Lazarus.

Step by step to follow through other works the progress of Pictorial Art in illustration of the Bible Histories demands volumes and not a single section or chapter only. Its origin and growth in early ages have been briefly shown, and when the path was once opened, many, from that day to this, have been the artists to pursue it. Indeed some of the noblest productions of mediæval and of modern art are those which interpret into visible speech the narratives of the old Jewish literature and of the purely apostolic records.

Would we learn more on the subject, trustworthy guides are at hand. For Biblical Paintings we may very profitably refer to Lord Lindsay's *Sketches of the History of Christian Art*, in three volumes, 1847. The volumes are preceded by very instructive "*Memoranda* touching—1° the Ideal, and the Character and Dignity of Christian Art; 2° the Symbolism of Christianity; 3° the Mythology of Christianity, pp. i–ceviii. Architecture, Sculpture, Painting, constitute his Trinity of Art, and these he treats of from their origin in the Catacombs of Rome down to Albert Dürer, of Nuremberg, A.D. 1471–1528; Albert Altdorffer, of Bavaria, 1488–1558; Hans Holbein the son, of Basle, 1495–1543; and Louis Cranach the son, A.D. 1515–1586.

Another work popular both in Germany and England will lead us through a course very similar to Lord Lindsay's,—it is Kugler and Burckhardt's *Handbuch der Geschichte der Malerei*, 2 vols. 8vo. Berlin, 1847. These volumes offer not only a clear view of Pictorial Art as followed in Christian antiquity, but represent its progress through the middle ages and its condition in later periods. Through all these centuries it is most interesting to note how the religious literature of a people that held

sculpture and painting in abhorrence, has constantly occupied the thoughts and roused the powers of the Artists of Christendom.

But the Engraver enters into rivalry with the Painter and the Statuary, and Bible Prints give forth Bible Figures in infinite abundance. A simple fact will serve to show this better than a long array of authorities, or a special exhibition of examples. The celebrated Bowyer Bible, originally of seven large folio volumes, was "embellished with engravings from pictures and designs by the most eminent artists," but a certain copy has been so added to and enlarged by the insertion of 6348 plates illustrative of the scenes and events of the Holy Scriptures, that the seven have grown to forty-five volumes of surprising magnitude. In a manuscript index* of the huge work, sixty-seven artists are named, who during the fifteenth and sixteenth centuries contributed nearly 1200 drawings or paintings of Bible Figures to the treasury of Christian Art.

Those centuries, the fifteenth and sixteenth, witnessed the origin and rapid progress of Bible Prints strictly so called. For a brief period the Block-books, with their rude but graphic portraitures, familiarized the literary world, and in some degree the people, as well with the legends founded upon Scriptures, as with the personages which the Scriptures record; but on the invention of moveable types and the improvement of the graver's art, it soon became customary to ornament the Bible itself, and Bible prints were multiplied beyond all former experience.

On this subject much information is given by Dibdin, Sotheby, and Noel Humphreys. The last narrates, with many examples, the *History of the Art of Printing* from its invention to its wide-spread development in the middle of the sixteenth century; and Sotheby in his *Principia*

^{*} The index was compiled by the excellent owner of the volumes, the late Robert Heywood, Esq., of Bolton-le-Moors, Laneashire, in whose family they still remain.

typographica, 3 vols. 4to, especially exemplifies the blockbooks, or xylographic delineations of Scripture history, which had been issued in Holland, Flanders, and Germany

during the fifteenth century.

The further prosecution of the subject in these pages, we shall carry on by referring to some of the early printed versions of the Bible, in which woodcuts were introduced, and then naming and describing such printed works of the same kinds as we have had the opportunity of examining, or in which the illustrations owe their origin to the study of

Christian legends or traditions.

Polyglot, Hebrew, Syriac, and Greek Bibles, being intended for the severely learned, are without pictorial embellishment; though in some Hebrew manuscripts of the Old Testament, there are in the margins curious figures of animals, formed by very minutely-written words. The earliest printed Bibles in other languages are also in the fifteenth century destitute of ornament. The Venice editions of the Latin Bible in 1498, and of the Italian Bible, "in lingua volgare," in 1487, 1490, and 1492, are illustrated with figures from woodcuts: so also is the German version of Augsburg in 1477 and 1480, of Cologne in 1480, and of Nuremberg in 1483. Several of these were repeated in the early part of the sixteenth century; and other editions with other plates were added from time to time; but Martin Luther's Allte Testament deutsch, Wittemberg, 1523; Biblia integra, Veteris et Novi Testamenti, Cologne, 1527 and 1529; Le Fevre's Sainte Bible en françoys, Antwerp, 1530; Olivetan and Calvin's Bible qui est toute la sainete escriture, Neufchatel, 1535; the Lyons Biblia sacra latina, in 5 vols. 16mo, 1542-1549; and Die gantze Bibel, Froschover, Zurich, 1545; these bring us down to the very time of Holbein, with whom our sketch may be regarded as ending.

Though very far from being a complete list, we give in conclusion a series of works which, taken in order, along with those already mentioned, present a connected view

of the progress of Bible prints of Bible figures.

Premising, first of all, that for the earliest time of Bible

Prints, the admirable work of Noel Humphreys, A History of the Art of Printing, containing 100 illustrations, produced in photo-lithography, gives many specimens, no less interesting than instructive. The chapter which treats of the Block-books shows how they formed "the connecting link between manuscript books and books printed with moveable types."

I°. Next we name the Epicgel Menichticher Behatmijie,—mit 278 aften illumirten Holyitchen. Folio. Basel, m.cccc.lnnvi. This Mirror of Human Salvation differs very widely, if not essentially, from the Speculum of 1440.

The volume measures 3.9 decimetres by 2.9, or 15.35 inches by 11.41; and the devices about 1.3 d. by .87.* The initial 5 leaves are unnumbered; then follow i-cexxi leaves numbered, and 8 final unnumbered. Total 234 leaves.

The Spiegel, divided into 32 chapters, contains various scenes and events from the Scriptures, with the passages of Scripture referred to and often quoted at length; but there is little regularity observed in the portions made use of. The 278 woodcuts are all coloured, rudely drawn and engraved, yet expressing the events and actions to which they refer. Some of them, as the Creation, the Temptation, the Expulsion and the Curse, may have suggested to Holbein, who resided several years at Bâle, the first four of his Bible figures. The serpent, however, has the head and body of a woman, with angel's wings and a serpent's tail. The ark is a house in a large boat, and has sails above the house;—altogether it is very unlike the rectangular box which Holbein designed.

II°. In the original Dutch, and also in French and English, J. Sh. Berjeau in 1863 reproduced in fac-simile

* By a simple arithmetical operation, and with sufficient exactness for practical purposes, the French decimetres may be converted into English inches; viz.

By multiplying the given *decimetres* by 4, and subtracting from the product $\frac{1}{16}$ of the given decimetres; thus:—

(1.92 decimetres × 4)
$$-\frac{1.92}{16} = 7.68 - .12 = 7.56$$
 inches.
(1.25 ,, × 4) $-\frac{1.25}{16} = 5. -.078 = 4.92$,,
(1.05 ,, × 4) $-\frac{1.65}{16} = 4.2 -.065 = 4.13$,,
(0.9 ,, × 4) $-\frac{9}{16} = 3.6 -.056 = 3.54$,,
(0.6 ,, × 4) $-\frac{.6}{16} = 2.4 -.037 = 2.36$,,
(0.87 ,, × 4) $-\frac{.87}{16} = 3.48 -.054 = 3.42$,

For exactness the decimetres must be multiplied by 3.037; thus: 1.92 d. \times 3.937 = 7.55904 inches; and 1.25 d. \times 3.937 = 4.92125 inches.

£

Geschiedenis van het berlighe Gruns, or History of the Holy Cross, from J. Veldener's original edition of 1483.

It is a 4to volume, of which Berjeau's Introduction occupies pp. iii-xii, and the History of the Holy Cross 60 pages. There are 64 fac-simile plates on rough brownish paper, and Dutch stanzas,—an English version of them and a French. The plates or devices are without titles.

An example from the first plate of the series represents Adam holding a

spade, in the act of addressing Seth his son, -thus :-

Seth lieue sone wilt my wel verstaen Tolten paradise soe salt ghe gaen Ende daer salt ghe den enghel vragen Wan neer dat eynden sellen mijn claghen.

Seth, dearest son, my words attend, Thy way to Paradise now wend, And pray the angels thee to show If these my woes shall end or no.

Seth, mon cher fils, sache bien me comprendre Au paradis tout droit il faut te rendre; Au bon ange il faut demander, Quand ma peine ici bas devra se terminer.

III°. Le mirouer de la redempcion humaine. Lyon. 1488.

Folio vol. 3.28 d. by 2.4; or 12.91 inches by 9.44; full pages 2.65 d. by 1.85; the devices about 1.25 d. by .83. There are 172 leaves, numbered i-clxxij.

After the Prologue it is said, "Cy commence le mirouer de la redépcion de lumain lignaige translate de latin en francoys selon lintencion de la saincte escripture. Et p.mieremet côment lucifer par son orgueil fut iecte de la haultesse du ciel au parfont denfer au xiiij. c. de ysaie & au xii. c. d'lapocalpse."

From a note in Mr. Douce's writing we learn: "This edition of the Speculum had been already printed in German at Basil by Bernard Richel, 1476. The cuts are the same, and being tinted in red and blue, resemble those I have in a book printed by Zeiner. The Basil edition has 22 more cuts at the end, some of which were probably lost, when the Lyons edition was printed 12 years after the other: but others of the 22 are repetitions, and relate wholly to Christ's Passion. The ends of the two versions therefore are different from each other."

Of the 256 devices the following may be specified; on f. ij v. the female serpent; f. iiij, Eve spinning with her child at the breast, and Adam labouring with a two-pronged hoe; f. xvi, "la prophete sibille demonstra a lempereur octauien la vierge marie tenant son enfant enuironne du soleil"; f. lxxxxi, "Dulimbe des peres," or Christ's descent into hell; f. cxxvi and cxxvij, "Vesica piscis,"—in one case, "la vierge glorieuse mitigue lire de dieu enuers nous,"—in the other, Christ "Au dernier ingement de dieu," cxxviij v. "De la paine des dâpnes,"—the huge Satan with cloven feet and with claws for hands forking the wicked into the great abyss.

IV°. HIST. B. VIRG. MARIÆ, EX CANTICO CANTICOR.

Folio vol. 4.49 d. by 2.8; or 19.25 in. by 11.02; the woodcuts about

2.5 d. by 1.S.

There are 16 leaves, each with two woodcuts highly coloured, and they represent 32 scenes in the life of the Virgin. To each scene there are scrolls from the Song of Songs. The work is without date or engraver's sign.

V°. Schedel Chronicon Mundi. Large folio. 1493.

For particulars see the end of this volume among the sources of the illustrative plates. Nine plates at the beginning are, folio v, Creation of man, only the body formed, the lower limbs still in the unwrought clay; f. vi v. Creation of woman, like Holbein's design; f. vij, the Temptation and Expulsion; f. ix, Adam in a sheep-skin tilling the ground with a rough stick, Eve clothed in woollen or silk, her two children naked; f. xi, the building of the ark,—a fine ship; f. xxi, destruction of Sodom,—Lot's wife a pillar of salt; f. xxij v. Sacrifice of Isaac; f. xxvij, Joseph interprets Pharaoh's dream; f. xxx, Balaam and the angel.

VI°. Les figures du vieil Testament, & du nouuel. Folio. Anthoine Verard. Paris. About 1503.

The Colophon, above Verard's peculiarly fine device, records

¶ Cy finist er present liure Intitule le regard des deur testamens. Imprime a paris pour anthoine Berard marchant libraire demourant a paris pres hostel dieu deuant la rue neusue nostre dame aleuseigne saint Ichan leusgeliste, ou au palais au premier pillier Deuant la chappelle ou len chante la messe de messegneurs les presidens.

Folio vol. 2.59 d. by 1.8; or 10.2 in. by 7.08. Full pages 2.05 d. by 1.5; pages with figures 2.15 d. by 1.7.

There are 100 folios, the last being blank,—but no pagination.

Of figures there are 40 sets in triplets, each set preceded or followed by a stanza of 8 French lines declaring the subject. The emblem or device pages are in Latin; on the top centre are two figures holding a scroll, of which one is always David, the other some writer of the Old Testament; then in the centre and breadth of the page comes a triptych of three principal figures, with Latin mottoes, and at the bottom centre are two figures holding a scroll with Latin quotations from the Scriptures. Each emblem is followed by two or three pages of exposition in French. As an example of a triptych, we may name that on sign, p. i reverse, are included Enoch's translation, Christ's ascension, and Elijah's translation.

The devices or wood-engravings are very bold and good. The subjects, irregularly placed, are:—1. The temptation. 2. Moses at the bush. 3. Abner and Saul. 4. Presentation of the first-born. 5. Jacob in fear of Esau. 6. Moses and the golden calf. 7. Saul and the priests. 8. David's return. 9. Passage of the Red Sea. 10. Esau and the pottage. 11. The widow's dead son. 12.

Abraham and the three angels. 13. David and Nathan. 14. David bearing Goliath's head. 15. Esdras and the king. 16. Joseph's brothers. 17. Joseph sold. 18. Melchisedec and Abraham. 19. The king and Micah. 20. The foolish virgins. 21. Joab slays Abner. 22. Jezabel destroys the prophets. 23. The Jews deride Christ. 24. Isaac bearing wood for the sacrifice. 25. Isaac at the altar. 26. Woman created. 27. Joseph in the well. 28. David slaying Goliath. 29. Samson carrying the city gates. 30. Rachel weeping. 31. Daniel in the lions' den. 32. Jacob going into Egypt. 33. The angel and Gideon. 34. Enoch ascends to heaven. 35. Moses on the mount. 36. Solomon exalts his mother. 37. Solomon's judgment. 38. Satan and Abyron. 39. The children of Job. 40. How the king calls his bride.

VII°. Epeculum Passionis. Folio. Nuremb. Cum figuris cleg. MDVII.

"Speculum passionis domini nostri Jhesu christi. In quo relucet hec omnia singulariter vere & absolute: puta. Omnis pfectio yerarchie. Omniü fidelium beatitudo. Omnes virtutes. Dona. Fructus. Et spiritualiü bonorii omnium efficacia. Quod in fine prime partes huius speculi manifestissime coprobat."

The Colophon records, — "per doctorem Vdalricũ Pinder conexũ: & in ciuitate impiali Nurenbergen, bene visum & impressum finit feliciter Anno salutifere incarnationis M.CCCCC.vij Die vero. xxx. mensis Augusti."

A folio vol. bound with and after "Passio domini nostri Ihesu Christi"; the large prints 2.35 d. by 1.6; the smaller .65 d. by .73.

There are 91 folios; initial 1 unnumbered, i–xc numbered; total 91. On a fly-leaf of this copy Mr. Douce has written, "Cuts to the Speculum by

Hans Schaufelin." V. Janssen, i. 264-5; Strutt, i. 320.

The work is one of meditation, and is divided into short and long sections. Parts I. & II. have 65 articles of meditation, with scriptural texts and comments, proofs and prayers. Part III. gives the ten "miracula" of the crucifixion, and then treats of the "resurrection, appearances, and ascension; of Pentecost, of the Assumption and praise of the Virgin Mary, and of the last judgment."

It is a book of great power in the drawings and engravings. The plates comprise 39 large designs, remarkably fine, and 36 small; namely,—PARS 1. Christ at the cross, a large plate; followed by 22 small plates and 5 large. PARS II. Christ in the garden, and 22 other large plates, and 11 small. PARS III. The

crucifixion, with 9 other large plates and 3 small.

VIII°. Dürer's—1. EPITOME, 2. Paísio, & 3. Apocalipsis. Large folio. 1511.

A magnificently wonderful book.

Large folio vol. 4.9 d. by 3.15; or 19.29 in. by 12.

1. "EPITOME IN DIVAE PARTHENICES MARIE HISTORIAM ab Alberto Dvrero norico per figvras digestam cvm versibvs anni xis chelidonii." Device, Virgin and Child.

Colophon — "Impressum Nurnberge per Albertum Durer pictorem, Anno christiano Millesimo quingentesimo yndecimo."

There are 20 leaves unnumbered, and, including the title, 20 plates, 2.95 d. by 2.05; 19 pages of Latin verses 2.45 d. by 1.05, in commemoration of the Blessed Virgin's history; as at f. A iij, "Angelvs ioachim &c apparet, et ad avream portam conivgi occvrrere monet"; f. A v, "Diva Maria nascitur ioachim ter Anna div sterilibys"; f. A vi, "Maria tres annos nata, a parentibys in templo presentatyr," &c.; f. C v, "Maria sypra choros angelorym exaltata ad levam dei patris sedet coronata."

2. Pajšie remini nejtri Jesu, ex hieronymo Paduano. Dominico Mancino. Sedulio. et Baptista Mantuano. per fratrem Chelidonium collecta. cum figuris Alberti Dureri Norici Pictoris. Device very fine, the Savionr crowned with thorns.

There are II leaves and II plates, 10 pages of text and I of colophon; the

full pages of text 2.95 d. by 1.1; the plates 3.95 d. by 2.75.

From Douce's manuscript note we copy—"Cena domini cvm discipvlis,—V. Zani Encycl. II. vol. 7, p. 100. Christvs ab ivdes captatvr. The original painting is in the Gallery at Florence. Zani Encycl. II. vol. 7, p. 103. Christvs descendit ad inferos. V. Zani Encycl. II. vol. 7, p. 102. Christvs resvrgit a mortvis. V. Zani Encycl. II. vol. 7, p. 102, & vol. 9, p. 81."

3. Apocalipiis Cv Figuris. Nurnberge. 1511.

There are 16 folios, 16 plates including title, and 15 pages of text and 1 blank. The text measures 3.4 d. by 2.15, in double columns; the plates

about 3.9 d. by 2.78.

According to Bartsch, this is the second edition; the first edition bears a German title, and the text is in German at the back of the cuts. Of the tercia figura it is said, "the original drawing is in the King's Collection at Buckingham House."

IXº. Pajsio Jeju Chrifti. Argen. (Folio.) M.D.XIII.

"Passio domini nostri Jhesu Christi, ex euangelistarum textuq; accuratissime deprompta additus sactissimis exquisitissimisq; figuris."

Colophon on last leaf recto, "¶ Mathias Kupfuff, impri-

mebat Argeñ. Anno M.D.XIII."; on last leaf verso, The Saviour at the cross; for which see Bartsch, vii. 462, No. 8.

Folio vol. 2.98 d. by 2.1; or 11.73 in. by 8.26, bound with the Speculum, 1507; large woodcuts 2.35 d. by 1.63.

There are 30 folios, or 60 pages, all unnumbered.

The title bears a double acrostic, MORS XRISTI VITA NOSTRA; the verso, The Jews preparing to stone Christ, a fine plate; then A ij-E b, "Passio

domini nostri," in 25 chapters.

The 26 fine plates are by M. Graaf; see Bartsch, vii. 459. Above each chapter is the title of it and its plates, and then follows an explanation or meditation; there are also references to the appropriate passages of the New Testament.

X°. Duntschen Bubel. Folio. Antwerp. 1518.

The whole volume is in Gothic type.

"Den bibel gheträslateert en vmeerdert vuolghede allen die boecke als inde laty en mitte figure. Ghepret ano xvc xviij. Keert ome en daer vintme die tafelmet al sijn capittelen." (A fine device of Christ, and the glory streaming on a circle of figures, in the centre of which is the Creation of Eve in the very method of Holbein.)

Colophon, "¶ Gheprent tot antwerpen in onser lieuer vrouwe panc bi mi Claes die Graue Int iaer os heeren m.vijf

hondert ende xviij. opten xxviij dach Junij."

Folio vol. 2.6 d. by 1.9; or 10.23 in. by 7.48; full pages 2.15 d. by 1.5, in double columns; plates about .95 d. by 1.5.

Register a-2 138 folios; U-3 121; Ua-9n 116=375 folios.

The order of the books of the Bible and the number of chapters differ

from our Bibles; thus Genesis has 76 chapters, Exodus 34, Numbers 20, Joshua 16, &c. The Maccabees end with folio cccxxxv, then cccxxxix-ccclvij, Diverc der Apostelen, in 26 chapters, and ccclxiiij-ccclxxv, Dboec der heimelije keropenbaringhe.

The whole number of plates or devices is 73, some few occupying a whole page. On f. iii, in the Temptation, the serpent twined round the tree has a woman's

body and head.

XI°. FIORETI DE LA BIBIA. 4to. Milan. 1523.

"Fioreti de la bibia Vulgari & historiati nouamente

stampati." The Transfiguration over the title.

Colophon, "Stampato in Milano p messer Io. angelo Scinzenzeler, nel anno del. m.ccccc.xxiij. adi. xij. di Marzo."

4to vol. 1.98 d. by 1.38; or 7.79 in. by 5.43; devices .47 d. by .67.

Reg. Λ -I in S s. = 72 leaves, unnumbered.

The work is divided into 179 chapters, to each of which there is a title; but it does not follow the usual order of events. First, it treats of Christ and the Trinity, of the creation of angels, &c. The Fall is recorded in the twenty-ninth chapter, the building of Babel in the seventy-fifth; and so on.

The devices are rude and unfinished to the number of 58; among them are Michael commanding the devil to adore Adam, and Adam revealing his own

death to his sons.

A very curious work. Douce asks if the author did not extract his materials from the *Parva Genesis*, for which he refers to Fabric. Cod. apocr. Vet. Test. tom, ii. 122.

XII°. SCRIPTURE STORYS. 12mo. Antwerp. 1535.

Within a darkly-engraved border of Bible scenes—

Storys and prophesis out of the holy scriptur, garnystede with faire ymages, and with denoute pracies, and thanesgenings onto (vor. With grete diligence oursien and aproued by the inquisitor of the Christen faithe, maester Nycolas Coppisu, de Montibus, Dean of saincte Peters, and Chächeler of the universite of Louen. Anno M.CCCC.XXXV.

Colophon, figure of St. Paul with mottoes around, and This bose is prented in Andwarpe upon the Combardes walle, over against the golden hande By my Symen Cowle. Anno XXXVI.

12mo vol. 1.48 d. by .96; or 5.82 in. by 3.77; full pages 1.15 d. by .77; plates .5 d. by .71. Reg. a-x in 8 s. = 168 leaves, or 336 pages, unnumbered.

On 332 pages are subjects from the Scriptures, with devices, references, and prayers. Exclusive of the title and colophon, there are 91 plates, of rather uncouth execution, but the subjects are often similar to those of Holbein and Brosamer. The figures of the four Evangelists are at the end, each with his appropriate symbol of angel, lion, ox, and eagle.

Douce, in a MS. note, informs us, "The cuts in this book were done by Hans Sebald Beham, and separately published at Frankfort, 1533." See Harleian Catalogue, i. p. 25; also see Coll. W. C. iii. 157. Also, "The cuts have many variations from the cuts of HSB of 1553 and 1539, and are, I think, copies, the 1539 (cuts) being exactly as those in 1533."

XIII°. HOLY BIBLE BY COVERDALE. 1st edition. Folio. 1535.

Within a border, in six compartments, representing great events in the Bible history; — "Biblia. The Boble, that is the holy Scrypture of the Olde and New Testament fauthfully translated in to Englosbe M.D.XXXV."

Colophon, "Printed in the years of our Lords Mid.xxxv. and synished the sourthe days of October."

Folio vol. 3.25 d. by 2.1; or 12.79 in. by 8.26; full pages 2.7 d. by 1.385; double columns, including margins.

XIV°. BIBEL. Folio. Zurich. 1536.

Within a border in twelve compartments, representing the six days of creation;—the creation of woman, her presentation to Adam, the temptation, the judgment thereon, the expulsion, and Adam tilling, Eve spinning; "Die gange Bibel, das ist alle bücher altes und neuwes Testaments, der ursprünglichen spraachen nach, auff aller treüwlichest vertreütsichet.

"Darzüt find yetzund komen ein schön und volkomen Register od' Zenger über die ganten Bibel. Die jarzal unnd rächnung der zeuten von Adamen bis an Christu, mit sampt gwussen, Concordanten,

Argumenten, Zalen vñ figuren.

"Getruckt zu Zürich ben Christoffel Froschouer, im Jar als man

zalt M.D.XXXVI."

Colophon, CCCXVII v. "Getruckt zü Zurich ben Christoffel Frossichouer und vollenet, am sechözehenden tag des Merhens Im sar M.D.XXXVI."

Folio vol. 3.7 d. by 2.45; or 14.56 in. by 9.64; full pages 3 d. by 1.95; in two columns; devices .6 d. to .7 by about .85; initial 21 folios unnumbered, i–cccxvii numbered, = 338 folios.

The illustrative woodcuts are numerous, and in the Old Testament many are

of very similar design to those of Holbein.

An edition, Zurich, M.D.XLV. has the same plates from the same blocks; folios i-cccxv.

 XV° . Schauffelin Passio Christi. Small 4to. Francfort. 1536.

"DOCTRINA, VITA ET PASSIO IESV CHRISTI, Juxta Noui Testamenti fidem & ordinem artificiosissime effigiata."

"Lere Leben vnnd Sterben Jesu Christit, Inbalt des ganten Newen Testaments, Künstlich surgebildet." (Device \$ on a spade.) "Francosorti, Apud Christianum Egenolphum."

Colophon, "Getruckt zu Franckenfurt am Meyn, Bei Christian

Egenolff." M.D.XXXVII.

Small 4to vol. 2. d. by 1.36; or 7.87 in. by 5.35; full pages 1.53 d. by 1.; plates about 1.4 d. by 1. Reg. A-K in 4 = 40 leaves, or 80 pages.

The plates, in two sections, numbering 73, are very fine, hold, free, and powerful. Above each there is a Latin title, and a reference to the evangelists, in one line; and below, also in one line, a German title and reference.

In Section I. the first and last subjects are, Annunciatio Maria, Luc. i.; Alissio Spiritus sancti, Joan. xiiij. Section II.—the first De Signis Cali,

Luc. xxi.; two last, Assumptio Maria, and Judicium extremum.

"I suspect," writes Douce, "the engraver was M. Graaf, and Schaufelin only the designer." It is the same work, as to the cuts, as the Speculum Passionis Domini N. Jesu Christi, &e., per Doctorem Udalricum Pinder. Norimb, 1507.

Down the right side in the margin of Douce's copy, the plate on f. B. 3, Jesus traditur osculo Juda, Matth. xxvi., bears the well-known motto of Henry II. of France, in a bold hand, Donce tetum Smpfeat orform. The copy was his, and afterwards passed into the hands of M. de Thou, who in 1591 was keeper of the Royal Library in Paris.

fifteen others to be described near the end of our volume in connection with the plates taken from them for comparison with Holbein's Bible. The list ends with Stimmer's "Mene Künitliche Figuren Biblijcher Hiterien," 1576. Later than this time it is unnecessary that our sketch of Pictorial Art should be carried. Numerous were and are the works

In addition to the fifteen works just spoken of, there are

devoted to the subjects contained in the Holy Scriptures, or derived from them or from Christian history and legend. Our theme has been Holbein's Bible Figures, and ample, though not complete, are the notices we have introduced of similar volumes up to and during his day, in which the designer's and the engraver's skill has been put forth for giving form and expression to the scenes and characters of sacred and religious histories.

SOME OF THE CHARACTERISTICS OF PICTORIAL ART,

AS FOUNDED ON SACRED HISTORY,

WITH ESPECIAL REMARKS ON SEVERAL OF HOLBEIN'S BIBLE FIGURES.

From the German of Dr. Alfred Woltmann,*

ANY of the greatest modern artists have taken the subjects of their principal works from the Old Testament. We only need to recall Lorenzo Ghiberti's later doors at the Florentine Baptistery,

Michael Angelo's ceiling of the Sistine chapel, and Raphael's Loggie. So a new upsoaring of modern German painting began with the fresco-figures from the History of Joseph, which Cornelius, Overbeck, and their associates in Rome, painted in the house of Bartholdi. Holbein's figures from the Old Testament were no monumental creations like the above-mentioned, and yet we must, spite of the modest form and the small scale of their bringing-out, place them in the same rank with those, on account of their spirit and invention.

The sacred books of the Jews might be compared with Homer in regard to their effect on the fancy of the artist. What fulness of naïve and magnificent poetry, set forth in the smoothest and most bewitching speech! And all these narrations, be they stories of family life or accounts

^{*} See Holbein und seine Zeit, Svo, Leipzig, 1866-68; Zweiter Theil, ii. pp. 60-73.

of valiant deeds of war, have so genuinely human a kernel, that they remain ever new, and continually sound full into every heart. The personages who appear in these writings are simply men, through and through, in their feelings and their passions, in what they do, and in what they fail to do. Freely do they give themselves up to everything that moves them; with them pain as well as joy speaks in the most powerful, unbroken tone of nature. Each action is complete and each motive is clear and comprehensible. As they sounded hundreds of years ago, so also do the histories sound to-day to each healthy

and unsophisticated mind.

This genuinely human element, which pervades the books of the Old Testament, has especially attracted Holbein. Never does he let himself be led by strange ecclesiastical preconceptions; never does he approach, in conception, those artists who deal out religious fervour as if it were a special trump-card.* He treats these subjects merely as he would profane objects of which he makes use, and allows himself to be guided by nothing but the spirit of the narrative. All the personages introduced show that stunted figure which Holbein loved, and which is considered sometimes much too short in proportion to the size of the These forms are the very opposite of the men head. of the 15th century, of the thin lanky figures, of the odd close-fitting garb, which confined the limbs and hindered every free movement, and of the deportment, in which the artificial grace, learned from a dancing-master, is combined with whatever is angular, awkward, and constrained; so that the personages are in their appearance completely the children of that epoch of transition, so full of unsteadiness, extravagance, and disruption. Holbein's men are modern men, ready and self-reliant, free, easy, and resolute in their appearance. Through their walking and standing, their gestures, and their behaviour to each other, there runs a common feature,—the practical. This Holbein

^{*} The author borrows this striking expression from J. Meyer's "History of Modern French Painting."

possesses to a greater degree, perhaps, than any artist that has ever lived. He knows, when needful, how to set everything in action—action, too, whose full meaning clearly and forcibly strikes the eye. Meanwhile he always keeps within due limits, safely guided by calmness of feeling. Never does historical representation degenerate into figuredrawing; and as the artist draws directly from life, that which is common-place is always absent. Uncouthness finds its proper place; but even that preserves a plain nobility. Everything in the composition seems unstudied, and yet whoever examines each separate leaf more closely will recognise the refined calculation of the Master. Everywhere Holbein makes use of the simplest means, he limits himself to a moderate number of figures, of which, however, not one is idle. Himself the son of a country whose artists delight in bright ever-changing variety and rich accessories, and a Master in the most delicate finish of details—he vet contents himself with what is barely necessary in scenery and detail, in furniture and costume. Landscape, architectural views, and the like, are also given in a masterly way with slightest indications; but they attract the eye independently only where this suits with the subject.

The early-lost introductory leaf, the "Fall of Man," betrays, in the naked forms of Adam and Eve, an able study of nature, but it also shows that the artist had scarcely the opportunity of seeing more beautiful forms. Eve is simply plucking the apple, and her attitude is excellent; the Serpent, with a crowned human head, as usual is standing upright near the tree. Very pretty are the surroundings—the light edge of the wood, and the beasts, among which especially a leveret and a wild boar strike the eye. Hereupon follows a much-neglected, but in the highest degree remarkable page,—Noah's ark in torrents of rain driving through the waters, whilst a beam of light is already breaking through the clouds, and the dove comes flying with the olive-branch. Holbein has here wished to give an harmonious picture with effect of illumination and chiaroscuro. But herein the art of woodcutting, as it then

existed, with its more plastic manner of treatment, could not answer his purpose, although such essays in the woodcutting of the present day are common enough. limited range of the older process is to be seen especially in various pages in the representation of waves and clouds. of fire and smoke; yet its sharp precision and characteristic simplicity offer such advantages as fully outweigh the disadvantages. With the landscape is conjoined a figure-picture, the Building of the Tower of Babel (No. 6, B 2 verso, Gen. xi.). It is not the judgment of God, not the confusion of tongues which we here behold, but the building itself, which is proceeding in perfect quietness. From the midst of the city, with its towers and gabled houses, rises the strong round building, supported on all sides by buttresses. There walls are being built, cement dragged along, stones hewn, the crane is actively at work—everything shows vigorous stirring life. Let us, somewhat anticipating, here join on just a few more leaves, in which appear not characters acting one by one, but men working in a mass—and it concerns the whole race, not the particular person. So Pharaoh's Passage through the Red Sea (No. 16, C 3 verso, Exod. xiv. & xv.), the waves of which break over immediately behind the last men of the Israelites. There are among the drowning men figures splendidly conceived and full of reality; such as a countless host, on foot, on horseback, and leading the flocks; the march of the Jews is shown winding along the shore and lost in the distance. Further on Shishak's Army (No. 59, I, 2 Chron. xii.), which is carrying off the golden shields and the costly vessels from the Jewish temple. The procession, issuing from the Roman archway, contains many figures which recall Andrea Mantegna's Triumph of Casar. Then Sennacherib's Host (No. 60, 1 verso, 2 Chron. xxxii.) put to flight by the Jews-a boisterous fight of foot-soldiers in the artist's own times, and calling to mind the beautifullydrawn battle-piece in the Museum of Basle. Last of all the Return of the Fews (No. 61, 12, Ezra i.) richly laden from the captivity to Jerusalem, which they behold from the slope of the mountain, with its walls, houses, and the new temple,

the building of which is already begun.

Among the early pages are to be found some simple beautiful pictures of patriarchal life, the conception of which perfectly corresponds with the key-note of the biblical narrative. Abraham kneeling down before the three Angels (No. 7, B 3, Gen. xviii.); bearded men in homely garments, no longer winged as in Holbein's earlier compositions for Petri's Old Testament: Sarah, with flowing hair and turban, like a Jewess of the 16th century. stands listening at the door of the tent. Rebecca appears, in a similar costume, in one of the following pictures (No. 9, B 4, Gen. xxvii.), when she is leading Jacob to the bedside of his dying father. Touching is the weak, greyheaded old man, who is giving his blessing with one hand, and with the other is feeling for the rough hair on his boy's arm. Clearly and distinctly is the anxious suspense as to the issue of this deception stamped on both mother and son, and indeed, on their whole form, for the countenances are scarcely to be seen. But the wide bow-window affords a view over field and thicket, where Esau swiftly and unsuspectingly is chasing the venison for his father. Grander is the preceding picture, Abraham's Sacrifice (see the woodcut, No. 8, B 3 verso, Gen. xxii.). The altar of rough stones is set up, for in the Scriptures it is written that Abraham built it himself. Upon it, ready on the wood, lies the boy Isaac, bound hand and foot; Abraham, a truly patriarchal figure, with long beard and powerful arm, is, as we read, already stretching out one hand with the knife, whilst with the other hand he is laying hold of the boy's hair. The greatest terror has seized Isaac, who, with eyes fixed, mouth open, awaits the death-stroke. Then, with the speed of the storm, does the angel of the Lord approach to stay the deed. Inimitable is it, how the immediately preceding as well as the present moment is intimated; how Abraham raises, and almost at the same time lets the steel fall again; and the inward emotion pervades his whole form from head to foot. Beyond the ram, which is caught by its horns in the thicket, there is a flight of birds in the sky; and quite in the distance, given with only a few strokes, and yet with the fullest certainty, are the two young men,

and the ass grazing.

A magnificent group shows the Sclling of Foscph (No. 10, B 4 verso, Gen. xxxvii.). Incomparable is the attitude of the sleeper in *Pharaoli's Dream* (No. 11, C. Gen. xli.); near the bed his visions are portrayed in an equally naïve and palpable way, the lean kine pushing the fat kine most eagerly and resolutely. Very striking is Facob on his Deathbed (No. 12, C verse, Gen. xlviii.), strengthening himself and sitting up on the bed—as the Scripture says—whilst Joseph brings him the two weeping boys, on whose heads he lays his hands. The next page* Facob's Burial in the Cave (No. 13, C 2, Exod. i.) gives us a glimpse into the future. In the middle distance the new Pharaoh is giving to the Hebrew midwives the dreadful command to kill all the new-born sons. This also goes on in a very patriarchal way: crowned, sceptre in hand, the monarch leans on the balustrade which encloses his palace, and he makes known his will to the kneeling women, who appear to permit themselves to make remonstrances. The king's castle, which rises behind him, is an Italian building with battlements; in the back-ground is a city on a river, with a crowded arched bridge and some high mountains.

Henceforth Moses becomes the hero: we see him first of all as a *Shepherd* (No. 14, C 2 verso, Exod. iii.), when he puts off his shoes with truly Raphael-like emotion at the appearance of the Lord in the flaming bush (No. 14, C 2 verso, Exod. iii.). Then he stands with Aaron before the throne of Pharaoh (No. 15, C 3, Exod. v.), who answers their prayer to let the people go, in a peculiarly forcible way, resting both hands on the arms of the throne, the upper part of the body bent forwards, half angry, half mocking. Before the doorway, however, the Jews are being driven more harshly than ever by the taskmaster to

^{*} Woltmann makes a slight mistake here; Holbein's text expressly names the event, Joseph's burial.

work. Further on Moses appears to us ordering the manna to be gathered up (No. 17, C iv. Exod. xvi.); in varying circumstances going to receive God's commands on Mount Sinai (Nos. 18, 20, 21, & 22, C iv. verso, Exod. xix.; D verso, Exod. xxxiv.; D 2, Lev. i.; D 2 verso, Lev. viii.); dividing with Aaron the people into tribes (No. 25, D iv. Num. i.); commanding (No. 29, E 2, Num. xxxi.) the death of the Midianitish women and boys; raising the brazen serpent (No. 28, E 4 verso, Num. xxi.); pronouncing his curse on Korah and his company (No. 27, E, Num. xvi.), whom the abyss swallows up alive. Here are the horror and suddenness of the occurrence,—the affrighted starting back of those present,—the demonlike violence of the angry Moses, mighty, and

yet expressed without any extravagant pathos.

The most beautiful of the pictures of Sinai which have been mentioned (No. 24, D 3 verso, Lev. xix.) shows the delivery of the commandment—"And when ve reap the harvest of your land, thou shalt not wholly reap the corners of thy field, neither shalt thou gather the gleanings of thy harvest. And thou shalt not glean thy vineyard, neither shalt thou gather every grape of thy vineyard, thou shalt leave them for the poor and the stranger." On the left, in the middle distance, stands Moses on the mountain, in converse with the Eternal Father, who looks forth from his dwelling-place in the clouds. But the painter has embodied the things whereof they are speaking in a lovely idyll which fills the rest of the page. In front are men and women busy in the vintage, behind a servant is cutting the corn, and further on four horses are dragging the heavily-laden wagon to the hospitable Swiss village. Here with the simplest means, with a few slight touches, are indicated the form of the ground, the roads and paths, the distant communities and the high mountains. It is one of the best examples for showing Holbein as a great landscape-painter.

But among the pictures of Moses the three last in the fifth book are especially significant: in these he appears teaching and exhorting, and they represent a situation

which is each time varied and characteristic. First of all he calls to the remembrance of the people of Israel the occurrences since Mount Horeb (No. 30, E 2 verso, Deut. i.); he stands surrounded by the listening crowd who are assembled about him, kneeling or sitting, and just as strikingly as his attitude and gesture here express recollection, on the next page they show warning and admonition (No. 31, E 3, Deut. iv.). In a vaulted hall he sits behind the desk, eagerly leaning forward and impressively turning to the hearers, who are characters conceived in a clear, sharp, and distinctive way, pressing closely in a respectful attitude to stand opposite to him. Finally, in the third picture he sits on the stone bench before the door of the house (No. 32, E 3 verso, Deut. xviii.), and gives commands to the priests and Levites. In continuation also there come in a few more pictures of kindred subjects, which depict the relation between a teacher and his scholars. That which opens the first book of Chronicles (No. 54, H 2 verso, I Chron. i.) is especially distinguished for unsurpassable arrangement of the numerous figures. Less good in execution, but most interesting, is the picture of the prophet Amos (No. 90, M 4 verso, Amos i.), who sits in a room, with a little arched window, in a lecturer's chair, before his attentive hearers, just like a professor of Basle University.

Amongst the pictures of Moses there appears a representation, which we have once before seen treated by Holbein in Adam Petri's Old Testament, Aaron's Sons, Nadab and Abihn (No. 23, D 3, Lev. x.), whom the fire sent of God consumes,—just as powerful a picture of Divine judgment as was the Rebellion of Korah (No. 27, E, Num. xvi.). Here and in the later occurring Eating of the Paschal Lamb, a great advance upon the earlier treatment is to be seen. In quite a modern spirit is the lofty knightly form of Joshua (No. 33, E 4, Josh. xii.), who stands in full armour and with a waving plume amidst the conquered kings; and amongst the warriors standing by there especially comes out on the right a valiant figure hastily sketched in the slightest way. Here we can quite

see how Alfred Rethel, one of our most genial artists of the present day, had studied Holbein. The Mutilation of Adoni-bezek (No. 34, E 4 verso, Jud. i.) is very powerfully represented, in which his thumbs and great toes are cut off,—a tragedy which even the warriors around behold with horror.

This terrible picture is followed by a lovely idyll, Boaz perceiving Ruth (No. 35, F, Ruth ii.), the most true-hearted illustration of that Jewish novel so full of nature. The reapers have just made answer to their master's question, "Whose damsel is this?" and he is turning to her with the kindly words, "Hearest thou not, my daughter? Go not to glean in another field, neither go from hence"; and the feeling look of the young gleaner gives the full meaning of this incident.

The next picture (Hannali's Prayer, No. 36, F verso, I Sam. i.), from the history of Hannah, Samuel's mother, is one of the most beautiful of all. It is also, by Carel von Mander, mentioned first among the Bible Figures and esteemed worthy of admiration. Elkanah sits beside his wife Peninnah, in a simple chamber; the pair of doves before them on the table signifying the sacrifice which they often brought to the temple, when Peninnah rejoiced her husband with children. But Hannah, his other wife, whose womb was not blessed, stands bowed down and weeping before them. Coldly is she asked by Peninnah, with earnest sympathy by her husband, "Hannah, why weepest thou?" How heartfelt and touching is this in all its simplicity!

We see David, when he as a boy overcomes Goliath (No. 38, F 2 verso, I Sam. xvii.); when he rends his clothes as the crown of the dead Saul is brought to him (No. 40, F 3 verso, 2 Sam. i.); when the valiant knight Uriah goes to receive from him his deceitful compassion (No. 42, F 4 verso, 2 Sam. xi.); and when Nathan upbraids him for his crime (Nathan's Reproof, No. 43, G, 2 Sam. xii.). This scene, which takes place in a magnificent open hall, with a view of the distant country, is conceived in a striking manner; not, as we should expect, with reproving gesture; not like Samuel to meet Saul in Holbein's picture of the Council Hall, does the prophet step forward to meet the King; but kneeling he addresses David standing before him in full kingly apparel. The artist thereby only the more impressively brings before our eyes the whole weight of this moment; we see as it were the king unmasked, and his guilt declared to his very face. The artist has attained his object; the erect and crowned is also the humble. What we see in the distance concerns the events which the conclusion of the chapter recounts. On the steps of the hall is arriving the messenger of Joab, who demands help from David for the entire conquest of Rabba, the chief city of the Ammonites; and far in the distance is to be seen the

conflict around the city.

Then follow the wise woman of Tekoah (No. 44, G verso, 2 Sam. xiv.), who brings about Absalom's forgiveness by his father,—Joab, who, assassin-like, smote Amasa whilst embracing him (No. 45, G 2, 2 Sam. xx.),—King David as a grey-headed old man, before whom Abishag, the fair damsel, who had been brought to him, is kneeling flatteringly (No. 46, G 2 verso, I Kings i.). Not the head only, but the hands also of the old man are full of character. Later on, at the beginning of the Psalter, we at length find David once more in quite a new situation (No. 71, K 3, Ps. i.). Solitary he abides in a quiet chamber, which gives us the idea of a princely dwelling of the 16th century. A magnificent curtain adorns the wall, cushions lie on the seats and on the window-sill; the harp hangs on the wall. The king, in a splendid arm-chair, sits at the table and writes down his "Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners," so begins the first Psalm; and for this reason we see through the window two pilgrims who follow the path of the righteous. Solomon appears first of all, as throned and receiving the embassy of Hiram, king of Tyre (No. 47, G 3, I Kings v.). Then Solomon is supplicating God for wisdom (No. 57, Solomon's Sacrifice, II 4, 2 Chron. i.). His whole form is most finely conceived. He kneels, before the sevenbranched candlestick, alone in a beautiful hall of the Temple, with a charming glimpse through an archway of noble church-architecture, which is a model of the renaissance style. The Temple, in one of the following pictures, where Solomon blesses the people of Israel (No. 58, H 4 verso, 2 Chron. vi.), recalls more the Romance style; the

Gothic, however, is quite out of Holbein's way.

Terrible is the Death of Abijah, Feroboam's son (No. 48, G 3 verso, 2 Kings xiv.), the last death-struggle of the son, as well as the lamentation of the royal father by the bedside, and the dull grief of the wife just entering, who comes in disguise from the prophet with the sad answer, knowing that her son will die at the same moment that she sets foot on the threshold. Dibdin * is of opinion that the dying man on this page is the original of Sir Joshua Reynolds's figure of the dying Cardinal Beaufort. Further on the Children mocking Elisha is very pretty (No. 50, G 4 verso, 2 Kings ii.); Athaliah (No. 51, H, 2 Kings xi.) beholding before her Joas, whom she had believed dead, is a most noble dramatic conception. Moving, and not without a dash of humour, is the Blinding of Tobit (No. 64, I 3 verso, Tobit i. & ii.): the palm belongs to the first of the pictures of Job (No. 65, 14, Job i. & ii.). Charmingly and beautifully put together is the picture, so rich in figures, of "Esther coming in costly array before the throne of King Ahasuerus, and finding favour in his eyes" (No. 68, K verso, Esth. i. & ii.). The King in Holbein's time was the King of France, and so also the canopy and the carpet under the throne are adorned with lilies. The following pages, for instance, the pictures of Judith (Nos. 69 and 70, K 2 and verso, Judith x. & xiii.) and the representation of the Fool spoken of in the 52nd Psalm (No. 72, K 3 verso, Ps. liii.), are meaner in execution. This is also true of the picture of Solomon's Song (No. 74, K 4 verso, Canticles i.), to which, however, the beauty of the conception lends nevertheless a charm of its own. "My beloved is gone down into his garden, to the beds of spices, to feed in the gardens and to gather lilies. I am my beloved's, and my beloved is mine;

^{*} The "Bibliographical Decameron," i. p. 178,

he feedeth among the lilies."* The painter had probably thought of this passage. The royal youth, in splendid costume, wanders about in the enclosure under the trees. and with the crown of lilies on his waving hair, is exercising himself in loud laments, and the lovely young maid follows him from afar with chaste longing. Her attitude and her manner of walking are entirely according to the rules of deportment prevailing in the Middle Ages, which, in spite of changes in dress and customs, still kept in favour in the first decade of the 16th century. "Mit einem lien engen schrite fam si dort ber gestichen," with a light soft step came she there stealing on, as the poet says; and "aufrecht, jeben als eine Bunichelgerte," upright and beautiful as a magic wand, may be added according to another passage; -- certainly the true comparison; for she reminds us of a pliant wand in her upright walking. She still preserves the easy bending attitude which was the fashion in the Middle Ages. "Fr wunnecliches boubet Daz truce ji zührecliche enber," her blissful glance the True one lifted modestly upward, without neglecting the prescribed downward casting of the eyes. She also observes the precept, "Din cleider edel unde rich Trac verne mit der bende enber, Dax ji nibt bangen in dax ber," † Thy garments noble and rich in fashion held before with the hands up. But in costume there is no longer anything belonging to the Middle Ages, and the new splendour of the 16th century is displayed just in the way shown by the beautiful drawing of a Swiss lady, a woodcut from which is contained in Woltmann's first volume, p. 254; the large round hat with waving feathers set slanting on her beautiful hair. The dress with puffed-out sleeves trails along in a stately manner, and when the lady raises it she lets a rich underskirt be seen. The beautiful neck is bare; and also the meaning of a handsome necklace is to be observed. Just as characteristic as her languishing graces and her gentle gliding walk

^{*} Chap. vi. 1, 2. † Troj. 7518, 20006, 19902, 15134. These passages are cited together in the excellent writing on habitations, by Dr. Alwin Schultz: "What the Germans of the 12th and 13th century thought concerning the perfect beauty of the human body." Breslau, 1866.

is the awkward tripping and stooping carriage of the waiting-maid who follows her. Holbein, when he devised this amatory picture for the glowing Jewish love-poem, let himself be directly inspired by the language of passion and longing which it speaks, without an anticipation of that symbolic meaning being raised up by him which theolo-

gians desire to force upon it.

The dramatic meaning is exhaustively expressed in the Fudgment of Daniel (No. 86, M 2 verso, Susannah), and both the past and the coming moments are indicated, together with the present moment. The boy Daniel, who stands in the judgment-seat, is really still a child, dressed in the same simple frock which the little Hans Holbein and his brother wear in the to us well-known Augsburg picture of their father's. On the left, on the steps of the throne, stands Susannah in fetters. One of the elders, who has just given his answer, is led away on the right; the other, held by two soldiers in Roman costume, stands, cast down with the consciousness of guilt, in front of the wise youth, who is asking him questions; and the working of Daniel's idea is already shown in the thoughtful and surprised faces of the audience. Much more beautiful in execution is Daniel in the lions' den (No. 87, M 3, Beland the Dragon). The beasts, drawn with the utmost truth to nature, peaceable and submissive as faithful hounds, surround the kneeling man, who, full of trust in God, looks upward, to the prophet Habakkuk, whom the angel of the Lord is letting down to him by the hair of the head, carrying the pottage and the bowl which the pious man had been about to take to the reapers. Full of this incident in the apocryphal narrative, the painter has soon after designed a picture which represents the action of the previous moment, and is emblematical of Habakkuk's prophecies. Habakkuk is walking towards the reapers, who are busy with the harvest beside a mountain-lake. In his right hand he holds the vessel, and has the pottage under his arm. The earnest gesture of the raised left hand seems to signify that he is just uttering the lament over the persecution of the righteous by the ungodly, with which his

first chapter begins. But behind him already hovers the angel who is to lead him as a saviour to a persecuted righteous man.

Among the remaining pictures from the Prophets, two are especially distinguished by the exalted seer-like expression pervading the figures. Isaiah lamenting over the sinful city of Ferusalem (No. 75, L, Is. i.) (this, alas! badly engraved) and Jonah before Nineveh (No. 91, N, Jon. i. ii. iii.), who sits praying under the withered tree on the hill before the stately many-towered city, whose destruction he is expecting. Other illustrations to the Prophets, however, show the limit of Holbein's inventive power. The purely fanciful is not in his line; he who, in the mysterious Apocalypse, had to lean on Dürer as soon as he wished to depict the superhuman and incomprehensible, arrives here at no grand and original conception when he seeks to express pictorially the bold visions of Isaiah, Ezekiel, and Daniel. Ezekiel's later Temple (No. 79, L 3, Ez. xl.) and Daniel's four monsters (No. 83, M, Dan. vii.) are rather dry illustrations, not executed with half so much care and spirit as the illustration with the ressels of the Temple (No. 19, D, Ex. xxv.), which occurs further back in the 2nd book of Moses. Even the concluding page—the Apparition of the Horsemen in array (No. 94, N 2 verso, 2 Mac. v.), which in the journey of Antiochus into Egypt appears in the air over Jerusalem, stands hardly much higher. Holbein, in his completely realistic intuitive way of seeing things, loves to exhibit nothing but the purely human in action and feeling, but this in the noblest and most deepfelt manner.

A sort of complement to the book of Bible Figures is formed by a full alphabet of twenty-four rather large initial letters engraved on metal, the design of which doubtless proceeds from Holbein. They begin with the Fall of Man, and seem by preference to set forth such scenes as do not occur in the pictures which have just now been condemned; as, the *Driving out of Paradise*, the *Sacrifice of Cain and Abel*, the *Death of Abel*, and *Jacob's Dream*. The second half is entirely devoted to the *History of Joseph*.

which is related with the greatest prolixity. Interesting is the representation, how Potiphar's wife exerted her seductive arts against Joseph. The bed on which she is sitting displays, certainly not without a satirical design, the lilies of France on the curtains. Jacob's *Fourney into Egypt* forms the conclusion.

Thus, in a very masterly way, has Dr. Woltmann criticised both the excellencies and the defects of Holbein's Bible Figures of the Old Testament. We acknowledge our great obligations to his full and excellent work. We cannot hope, by any additions to his statements, either to give greater force to their truth, or to awaken for them a livelier interest. They open a very just and a very discriminating view of the designer's power and characteristics; and, with a brief remark, we leave them and our work generally to the consideration and judgment of the literary public: the remark is the following:—

We may bring the works of that age, as of other ages, to the highest and best standards we possess, yet, after all, our praise or our blame ought to be awarded according to an intelligent conception of what the powers were and what the appliances of Art by means of which the ex-

cellent has been attained.

HOLBEIN'S HISTORICAL FIGURES

OF THE OLD TESTAMENT DESCRIBED;

in Translations from the Latin and French of

the Lyons Editions(1) 1539 and 1547.

To which are added

The Francfort Latin and German Versions (2) of 1551 ; and

Explanatory and Bibliographical Notes.

FRANCIS FRELLON (3)

to the Christian Reader.

Salutation.

Lo! O Christian Reader, to thee in the course of duty do we exhibit the pictures of the Sacred Canon, together with a Latin and a French interpretation of the same; first of all urging this one thing, that, the lustful images of Venus and Diana and the other goddesses being cast away, because they either ensnare the mind with error, or weaken it through shamelessness, all thy efforts should be brought back to those consecrated figures which with the finger point out the sanctuaries of the Holy Writings. For what is more beautiful, or more worthy of a Christian man than to apply the mind to those things which savour of the mysteries of faith alone, and which enjoin especially to love God our creator, and to profess true religion? Thine therefore will it be to accept this our labour with a

calm mind, and to admonish others so that they remember to direct all things of that nature to the glory and honour of God the most beneficent giver.

Farewell, Reader, and have enjoyment

Of Nicolas Bourbon, (4) the Poet,

of Vandeuvres, near Bar-sur-Aube.

An Ode to the Reader.

A STATE OF THE PARTY OF THE PAR

ATELY in Elysium when by chance wandering was Apelles,

And present also Zeuxis near, and Parrhasius his companion;

Words many these two were pouring forth; but that one

The meanwhile sorrowing and in silence was remaining. In wonder his companions are, and to speak exhort and urge him:

The Coan (5) from his deepest breast sighs forth, and thus accosts them:

"O ignorant ye of the rumours, which late from courts above, (Would 'twere all vain!) to the Stygian came, down to our very homes:

Forsooth, that at this self-same day of mortals one there is, Who shows the world that I and you nothing have been:

Who too declares we are painters but in the name, And that all our pictures hitherto rudely are drawn.

Name for the man?—'tis Holbern,—who our names
Obscure of famous makes, and almost nothing."

"Among the Shades such the complaining borne; and those

Not causeless deem it, since they thus complain.

Should any one the tablet see, which Hans may have portrayed,—

Hans Holbein, that prime glory of his art;

Forthwith would he exclaim, 'The wonder which I see God could put forth,—not human hands had power.'"

These sacred figures, excellent reader! are of skill
So great, thou wilt venerate in them a worthy work,
Good for the mind to feed on pictures health-bestowing,
Which give expression to thee for histories divine:
Whatever in the sacred roll Moses has delivered,
And so many other prophets, a race of God inspired,
By HANS are in those tablets offered; the Latin speech
Also is present, interpreter of the subjects.

Read these. And let the lover of ravished Ganymede bid farewell;

And far off be the shameful thefts of the Cyprian goddess.

Of the same Poet Bourbon.

A Distich.

Guest! wishest thou images to behold most like the living?
Behold this noble work of Holbein's hand.

Giles Corrozet (6)

To the Readers.



N looking at this tapistry,

The bodily eye, which turns and changes,

Is able in it to have a singular pleasure,

The which in the heart engenders fixed desire

Of loving its God, who so many things has made Within the letter, & the holy Bible enclosed.

These beautiful portraits will serve for example,
Demonstrating how needful to serve the Lord God:
They will rouse us to undertake his service,
And withdraw us from all sin and vice:
When they shall be engraved on the spirit,
As painted they are, and laid down by writing.

Then take away from your houses and halls So much of gross tapistry and paintings,
Take away Venus and her son Cupid,
Take away Helen & Phyllis, & Dido,

Take away altogether fables and poësies,
And receive, I pray, better imaginings.
Put instead, and let your chambers be cinetured
With sayings all sacred and with histories holy,
Such as those are which here you may see
In this little book. And if thus ye do,
Great and small, the young and the aged
Pleasure will ye have, both for heart and for eyes.

More than less.

DESCRIPTIONS OF THE BIBLE FIGURES;

1st in the English version (7) printed at Lyons in 1549. 2nd in the translation from the French stanzas of 1547. 3rd in the Latin stanzas and German version of the Francfort edition of 1551; as often as they occur.

I. CREATION. Genesis i. (8)

- I° By the vuord of almyghty god ar created and blyssed the erthe, day, nygte, henen, the sey, the son, mon, sters, fyches, and beysts of the erth, Adam and Hena ar also created.
- 2° God made the heaven from the beginning, Then earth & sea, & every human work: Adam, & Eve he made in like manner, Full of reason, formed in his image.
- 3° Septima lux DOMINVM uidit petijsse quietem, Hæc igitur nobis rite colenda dies Abq3 uiro è terra, formata ex ossibus Eua, Connubio iuncto hortus ameœnus habet.

Gott ließ ein tieffen seblaff fallen auff den Abam, nam auch ein Ripp auß seiner seiden, macht darauß das Weib Eug. Gen. 2.

II. TEMPTATION. Genesis ii. & iii.

- 1° Adam is set in paradiso of pleasure to vulon ys for bedden the tre of life. The suttelty off the serpent; Adã and Heua ar deceaued.
- 2° God bad them that of the tree of Life They eat no fruit, on penalty of Death: But the serpent being envious against them Did so that Adam bites at the fruit of the tree.
- 3° Falluntur prima serpentis fraude parentes Et mortale trahit crimina dira genus. Pellitur infælix misera cum coniuge Adamus, Pollicitisq3 DEVS tristia damnæ leuat.

Die listig Schlang betreugt Abam und Euam, wider Gottes gebott von der verbotten frucht des Baums des lebens zu effen. Gen. 3.

III. EXPULSION. Genesis iii.

- I° Vuhen Adam and Heua dyd atknolege thor syn, they dyd fle from the face of God, and are objected vnto deth, Cherubim is seth befo re paradise of pleasur vuyth a fyrey syword.
- 2° For the sin which they did against God Were accursed each according to the offence: Then Cherubim puts them out of this place, And against death had they no more of defence.

IV. THE CURSE. Genesis iii.

- 1° Adam expelled out off Paradyse is cômanded to dyge and plout the erth, the vuomã ys subject vnto the man, and bringeth forht hyr chylder in sorouue.
- In great labour, & sweat of his bedy
 The father Adam his life has gained,
 Eve the while by painful efforts,
 Subject to the man, brings forth his line.

V. THE FLOOD. Genesis vii.

- 1° Ryghtus Noe by the comandement of God goyth in to the shyppe, he and his ar saued al other destroed. The rauen and the doue letten ouut of the syppe.
- 2° All human beings by the universal deluge Had perished. Noah the Patriarch, By the will of God, & for refuge With his own, entered within the ark.

G

3º Flumina subsidunt, saluam Noali deserit arcam Sacrificans summo munera sancta DEO, Pœnitet inde DEVM, nec porrò perdere mundum Promittit, terris pristina forma redit.

Nobe schieft ein Tanb auß ber Arch, die bringt im ein grün Olyweig im Mundt, zum zeichen, das die Sündt stuß nach gelassen hab. Gene. 8.

VI. BABEL. Genesis xi.

- 1° The touure of Babylon is bylded, vuherupon cometh confusion of languages.
- 2° Nimrod a giant began to construct The tower of Babel, called confusion: But God wishing pride so great to destroy, In languages put all division.
- 3° Aedificant cœli scansurum nubila turrim, Confusis linguis dissipat hosce DEVS. Hinc qui natales, & qua sit origine natus Nachorides Abrãm, pagina sacra docet.

Der Thurm Babel wirdt auff gebawet, darauß ervolgt bie Zerstörung und Zertheilung der sprachen. Gene. 11.

VII. ABRAHAM'S HOSPITALITY. Genesis xviii.

- 1° Abraham logieth the Angels. Isaac is promy-sed vnto hym, Sara lauugot behynd the dore of the tabernacle. The destruction of the So-domites is sheured vnto Abraham, Abraham prayth for the Sodomiths.
- 2° To Abraham the angels have promised To have a son, Sara does nothing but laugh: On both knees for Sodom he puts himself Praying God to slacken his anger.
- 3º Excipit humano uelatos corpore Diuos Abrám, qui hunc partus tempora grata docens. Cœlitus immissis ruitur ignibus urbeis Deuotis precibus surripuisse studet.

Drey menner erscheinen Abraham, die speißter, ihm wirdt die Zeit der entpsengans und geburt des verheißnen Sons bestimpt, des lacht Sara, wirdt drumb gestrafft. Gene. 18.

VIII. ABRAHAM'S FAITH TRIED. Genesis xxii.

- I° The fayth of Abraham is tented. He is commanded to offer hys son Isaac. The Angel doth cal vnto Abraham, that he shuld not kylle hys son.
- 2° God gave command to Abraham to make
 Of his child Isaac a sacrifice;
 The mandate willing then was he to satisfy,
 And with his faith and rightcousness God was content.
- 3° Tentat Abrām DOMINVS, iubet ut pia uictima fiat
 Filius, hic parens iussa tremenda subit.
 Illa Deo placuit pietas, noua fœdera format,
 Abrami frater pignora nata uidet.

Gott versucht Abraham, seinen einigen Son zu opffern, welches im der Engel wehret. Gene. 22.

IX. THE STOLEN BLESSING. Genesis xxvii.

- Io Iacob by the sutteltye of his mother takyth the blyssing from Esau, Isaac is soro-fulle. Esau is conforted.
- 2° The good Jacob by advice of his mother Had from Isaac the benediction; By feigning himself to be Esau his brother Who after the deception got himself married.

X. Joseph sold into Slavery. Genesis xxxvii.

1° Ioseph by cause he accused his brether and had dremed, is casten in the cystern, he delyuered ouut of the cystern, is solde vnto the Ismaelyts.

- 2° The child Joseph was put into the eistern For a dream of his told to his brothers, But the eternal providence of the Lord To some merchants permits them to sell him.
- 3° Diligitur Ioseph, cui dum noua somnia cernit Insidias fratrum turba nefanda struit Eripuit Ruben ne tristia fata subiret, Venditus Aegypti menia clara petit.

Joseph werffen seine Brüder auß haß in ein Gruben, verkauffen in darnach. Gene. 37.

XI. PHARAOH'S DREAM. Genesis xli.

- 1° Pharaos dreme of the seuen oxen and ears of corn, Ioseph delyuered ouut of pryson doth expound it. He is maed reuuler ouer Egypte.
- 2° To safe sleep Pharaoh disposes himself, Seven ears he sees, and seven oxen in dreaming, Foseph, put out of prison, explains them to him: Who over Egypte is made master and ruler.
- 3° A DOMINO ductus Pharao uaga somnia cernit A uinclis Ioseph soluitur inde suis. Somnia declarat, regni fit ductor, & inde Expectata premit tristia regna fames.

Joseph auß Gesengniß erledigt, legt Pharao seine zwen Traum auß, von den sieben magern und seußten Ochsen und ähern, wurd ober gang Egypten gesest. Gene. 41.

XII. JACOB BLESSING JOSEPH. Genesis xlviii.

- 1° Vuhen Iacob shuld dye, he porchessyth onto him Ephraim and Manasses the sons of lo seph: and blyssyth them.
- 2° Jacob seeing his age predetermined And that he was very near to his decease, Of Joseph the two sons he adopted, The one Ephraim, and the other Manasses.

3° Decumbit Iacob, dedit huic sua pignora Ioseph, Queis & adoptatus fausta precatur auus. Fausta precans natis Iacob uenientia fata, Edocet, hinc moriens regna suprema petit.

Jacob alt und Kranck, nimpt Josephs zwen Son an Rindsstatt an, und gab in den Segen. Gene. 48.

XIII. JOSEPH'S BURIAL. Exodus i.

- 1° Resch is buryed. The chylder of Israel ar op -pressed in Egypte vuyth hard bödage, the diligence of good meduuyues ys expressed.
- 2° Foseph is dead, and placed in his sepulchre, Israel is suffering a great tyranny, Matrons are of so gentle a nature That for all males the life have they saved.
- 3° REX nouus exurgit, crescit Iudæa propago, Obsedit regis pectora liuor edax. Opprimit insontes durisq₅ laboribus urget, Et teneros fœctus flumine mergit atrox.

Der kinder Fracks werdend viel inn Egypten, vnnd mehrend sich, der König heißt sie todten vnnd ertreneken.

XIV. THE BURNING BUSH. Exodus iii.

- 1° Moyses fedyth the sheyp. He seyth God in the bushe. He is sent vnto the chylder of Is--rahel, and vnto Pharao the oppressed.
- 2° The good Moses while guarding his sheep To the Israëlite people was sent Of God, whom in a burning bush he saw, Also towards Pharaoh king of Egypt.
- 3° Apparens Mosi Dominus, Pharaona Tyrannum Carnificem populi mox adijsse iubet.

Gott erscheint Mosi im seurigen Busch, gibt sich im Zuerkennen, schieft in auß ans Bolek und Ifrael, und König Pharos. Ero. 3.

XV. MESSAGE TO PHARAOH. Exodus v.

- 1° Moyses and Aaron goyth vnto Pharaoh. The peple ar mor and mor oppressed. Moyses and Aaron ar accused of the peple.
- 2° With his brother is Moses directed Towards Pharaoh, praying for Israel: More and more were the people oppressed By that King and his cruel people.
- 3° Conuenit Regem Moses cum fratre, precatur Vt patris liceat reddere sacra DEO. Impius inde furit crudeli mente tyrannus, Quo magis hi cupiunt hoc magis ille premit.

Moses vnnd Naron gehn zum König Pharao, nach dem geheiß des Herren. Er. 5.

XVI. PHARAOH'S OVERTHROW. Exodus xiv. & xv.

- 1° Pharaos hart ys hardenyt, he doth perseuu the Israhelites and is droundet. The Israheli tes grugith, desparyng of ther helth. They go thorouu the myds of the sey vuyth dry fete, vuhen they had gotten the victori they yuor shipped God.
- 2° All the children of Israël gathered together, For them made the Red Sea way, and in front Parted its waters, so that on dry foot they passed: But following them Pharaoh was drowned.
- 3° Insequitur Pharao fugientes fortibus armis, Murmurat Israël dura periela uidens. Diuisum Pelagus transibant agmina sancta, Obruitur refluo gens scelera mari.

Gott füret sein Volck durchs rot Meer, Pharao jaget im nach, erseufft mit aller seiner macht. Gro. 1.4.

XVII. THE QUALLS AND MANNA. Exodus xvi.

1° The Israhelites goyth forth in to the vuylker nes of Sin, vuen they mornured for mete, God ranyth them quuales and manna.

- 2° These having passed, they set themselves on the way Into the deserts: and better to provide them Our Lord sent to them the manna, Which from heaven he made rain on them below.
- 3° Murmurat Israël, operit pia castra coturnix, Nubigenum populus Man cecidisse uidet.

Der HERR gibt bem murrenben Bolek abents Wach steln, morgens Himelbrobt, in ber wüsten. Ero. 16.

XVIII. GOD ON THE MOUNT. Exodus xix.

- I° The Isærelites doyth lay their tents at the mount of Synay. The people is comanded to do sacrifice. Almighty God appeoyth vuyth lighning and thoundaryng that the people shud feare hym.
- 2° Those of Israël did establish their tents At Sinai, and each one sanctifies himself: Then by thunder and by evident lightnings; Our Lord notifies his greatness.
- 3° In Sinai ueniunt montisq3 cacumina Moses Conscendit, DOMINVS fœdera sancta nouat, Promittit leges & sancti dogmata iuris, Ad Domini leges se pia turba parat.

Der HENN beut bem Volek seinen Bundt an, es nimpt in an, vnd wirdt vom Mose geheiliget. Ero. 19.

XIX. THE ARK &c. MADE. Exodus xxv.

- I° The Israhelites ar comanded to make an Ark, a table; and a kandelstyke for the offeryng of fyrst fruts vnto God. The shea breds ar set vpon the table.
- 2° The ark then is made, the beautiful table, also The candlestick, by the direction Of our God; on this very table Place they the loaves of the shew-bread.

3° Dona petit Dominus, lætos uult esse datores, Qui sua muneribus sacra iuuare uelint, Hinc arcam, Cherubim, panes, candelabra, mensam, Qua fieri cupiat cum ratione docet.

Der HEMN heißt ben Mosen machen bas heiligthumb bie Lad bes Herren, Tisch, Leuchter, vund Schambrodt zum opffer. Ero. 25.

XX. Moses again on the Mount. Exodus xxxiv.

- 1° Vuhen Moyses had restored the tables, he vuent into the hille, he desireth God to go vuith the peple. The company of Gentiles, and idolatry is forbydden.
- 2° God wrote the Tables of the Law Moses on both knees bending prays to him For Israël, in firm and living faith: God forbids to him pagan idolatry.
- 3° Cum tabulis Domini quoq; fœdera sancta nouantur, Fœderis & Leges edocet ipse DEVS. Cornigero Mosis resplendet lumine uultus, Solicito populi corda timore pauent.

Moses empfahet andero Tassen vom HENNEN, der ernewert im etlich satzung. Gro. 34.

XXI. SACRIFICE ENJOINED. Levitices i.

- 1° Moyses is instructed of the lord ouut of the tabernacle of vuyttnes, houn he shal offer oxen and shepe.
- 2° God did to Moses teach his office, Shewing to him by new mandates How it is proper to make sacrifice Of the fat sheep, of the cows, & of calves.
- 3° Quo ritu DOMINO possint holocausta cremare, Siue ex armento sint ca, siue grege. Aut quocunq; modo sit uictima sancta Volucris Hac DOMINI iussu pagina scripta docet.

Ordnung und brauch der Brantopffer, es sen von groffem ober kleinen Bibe, oder auch von Bögeln. Leuit. 1.

XXII. AARON CONSECRATED. Leviticus viii.

- I° Moyses by the cômandement of the lord, al the peple gathered befor the dores of the ta bernacle, consecratyth Aaron and hys chyl der.
- 2° At the mandate of God the Creator, Present the people, Aaron was consecrated Over Israël, great Bishop and pastor, And all his sons each one in his degree.
- 3° Cum natis Aaron sanctos ornatur in usus, Atq3 aras Moses hic iubet esse sacras.

Salbung vnnd Weihung Aarons vnnd seiner Son. Leuit. 8.

XXIII. NADAB AND ABIHU. Leviticus x.

- 1° Nadab and Abiu, the sons of Aaron, contrary to Gods commandement offeryng strange fyre, ar consumed vuyth the flamme.
- 2° Nadab, along with Abihu, in as much as Strange fire to the Lord God they offered Against his will, (their pride striking down) By sudden fire amid flames they perished.
- 3° Abstulit incautos Domini uis ignea fratres, Sacrificis Moses dulcia uina negat, Esse iubet doctos templi qui munera tractant, Et quæ sint illis præmia danda docet.

Nabab vnnd Abihu, namen frembt feur zum Rauchwerck, werden barüber vons HENNEN feur verzert. Lenit. 10.

XXIV. MORAL AND CEREMONIAL LAWS. Leviticus xix.

I° The lord sheuuyth the commandements vnto Moyses, sum Moral, and sum Ceremonial.

- 2° Up on the mountain God teaches to Moses His mandates, which are the moral Laws: Then discovers to him the observance & the way In order the rites Ceremonial to accomplish.
- 3° Iustus honor DOMINO charisq; parentibus adsit, Pauperibusq; feras corde benignus openu. Furta, dolos, iuramentum, mendacia, fraudes, Scommata, indicij & scita dolosa fuge. Scorta caue, ariolos pellas, uenerare senectam Atq; peregrinum, iusta statera siet.

Moses empsehet mancherley gebott vnnd satzungen vom HENNEN. Leuit. 19.

XXV. THE PEOPLE NUMBERED. Numbers i.

- 1° Moyses and Aaron doth numbre men that vuer able to fygth acorrdyng vnto the tu uelue tribes of Israhel. The Tribe of Leui is ordined for the tabernacle.
- 2º Moses chooses out & numbers entirely The strong men, by valour ennobled, Those of Levi have the government Of the tabernacle, where they are established.
- 3° Designat tribuum proceres qui cuncta gubernent, Ponuntur populi nomina, signa, Duces. Complentur uirides numerato milite campi, Et capit electus munera sacra Leui.

Die Rinder Fracks werden gezält und gemustert, nach den stämmen. Rum. 1.

XXVI. STATIONS FOR THE CAMP. Numbers ii.

- I° Moyses and Aaron, the princes of famylies aoer dyng vnto Gods commandement rehersed, doth orden stations of the tents.
- 2° Afterwards Moses (at the mandate of God) To those who are of families the princes He ordained their seat and their place,

In crossing over the countries & provinces.

3° Iudaici populi dicuntur signa Ducesq; Et qui sint tribuum castra locanda loco.

Die finder Fracks schlagen jren Läger, Zälten vund Hütten auff. Rum. 2.

XXVII. KORAH, DATHAN, AND ABIRAM. Numbers xvi.

- I° Core, Dathan and Abiron, grudgyng against Moyses ar suualo vued vp of the erth vuyth many othor.
- 2° Korah, Dathan & Abiram were murmuring Against Moses and his authority: But all suddenly in the earth were swallowed up As each one so well had deserved.
- 3° Murmura dura mouet Corah Mosiq; resistit, Tellus deducto deuorat ore uiros, Iurgia cœpta nouant, procumbunt millia multa, Sic pereat spernens iussa colenda Dei.

Das Erdrich verschluckt Corah, Dathan, vnnd Abiron, so wider Mosen murreten. Num. 16.

XXVIII. THE SERPENT OF BRASS. Numbers xxi.

- Israhel rebellyng ys plaged vuith fyry Serpens. Moyses doth seth vp a Brasen Serpent, for a token: the vuhyche vuhen they that vuar bitten dyd behold, they vuar hole.
- 2° Man by the burning scrpents when aggrieved, To find for it a sovereign remedy, Was healed, as soon as he had raised His look towards the scrpent made of brass.
- 3° Vincitur Isacidum pugnis Chananæus iniquus, Murmura serpentes promeruere feros. Auspicijs lætis Hebræûm concidit armis Reg Seon Og simili uictus ab ense iacet.

Feurige Schlangen tödten die auffrhürigen inn der Wäste, die aber die abren Schlang, so Moses auffruhtet ansaben wurden wider gesund. Num. 21.

XXIX. THE PREY OF THE MIDIANITES. Numbers xxxi.

- 1° The Israhelits vuhen they had ouercone the Madianits, they brogth the pray vnto Moy ses and Aaron, they dyd reserve the virgi--nis; the vuhome ar killed. The pra iis equallye devided.
- 2° Defeated utterly are the Midianites, (The virgin saved) every woman is slain By the conquerors men of Israël; And then among them the prey is divided.
- 3 In Madianitas DOMINO mandante cruenta Arma mouent ferro diruta quæq; cadunt. Virginibus parcunt, cadit omnis fæmina ferro, Sorteq; diuiditur terra parata pari.

Die Madianiter, werden erschlagen, ihre Weiber gefangsen, all je güter beraubt und verbrestt. Rum. 31.

XXX. THE HISTORY FROM HOREB. Deuteronomy i.

I° Moyses in the vuyldernes repetyth the thyn ge vuhych vuar done in the hille Horeb, he doth constitute the Princes off the peple vuyth hym.

2° Moses reckons up, and gives to be heard Whatever had been done, since the departure From the mount Horeb. Then with himself ordains Governors, for his own up-bearing.

3° Proxima iam mortis cognoscens tempora Moses Ingratis profert talia uerba uiris.

Vos ego deduxi, sed rerum pondere pressus, Assumpsi qui me talia ferre iuuent.

Promisit terram DOMINVS, sed murmure patres Irati pænas promeruere DEL.

Moses redt zum gangen Israel, ermanet sie der gutert GDIICE. Deut I.

XXXI. Admonition to Obedience. Deuteronomy iv. 1° Moses not only openly but also sharply

monyshett the peple of lerning and folow uyng the commandements of God.

- 2° Moscs afterwards sharply admonishes Those of Israel to learn & to keep The Law of God, good holy and honest, And his precepts (so well made) to observe.
- 3° Non mutare licet summi mandata tonantis, Qui tibi præ cunctis mente colendus erit. Sculptile non facies DOMINO qui cuncta gubernat, Sanguine pollutis signat asyla reis.

Moses ermanet Ifrael zu halten GDTTES gebott. Deut. 4.

XXXII. A PROPHET PROMISED. Deuteronomy xviii.

- I° Moyses iudgeth diligontly of the lyuing of Prests and Leuites. Christ is promysed. That a fals prophet shuld be kylled, and houn he shalbe knoundyn.
- 2° Moses takes care for the living of the Levites, And Jesus Christ is promised to men; By his ways of hypocrisy the false prophet Is to be known, and ought to be put to death.
- 3° Externos, DOMINO qui seruis, desere ritus, Ne sanctum infames nomen in orbe DEI, Te dapibus nutri certo discrimine sumptis, In sacro comedas omnia sacra loco.

Moses gebeut etlich Viehe zu essen, vnd etlichs nicht zu essen. Deut. 14.

XXXIII. THE KINGS BEYOND JORDAN SLAIN. Joshua xii.

- I° Iosue vuyth the host of Israhelites doth kyl the kings beyond Iordane.
- 2° Joshua Leader of Israel when the Jordan He had passed with his army, Thirty and one Kings he slew,—then apportioned The land to his own, and each place he limits.

3° Ter deni Isacidum manibus cæduntur & cinis Reges, hic quorum nomina scripta legit.

Josua mit Ifrael eschlug xrri König, jhenseits Jordans. Jos. 12.

XXXIV. CRUELTY REQUITED. Judges i.

- Io Iudas the Captaine of the Israhelities ouercămyth the Chananyse. Adonibezec his hend and his fete cut of, is ledde prysoner in to Ierusalem.
- 2° The Leader Judah makes war upon Canaan, And takes captive king Adonibezee, His feet & hands he cuts off, and then sends him To the city, in so pitcous a plight.
- 3° Sceptra relicta ferus populi suscepit Iudas, Cui socias Simeon iunxerat ante manus, Inuadunt terras, sed non bene uiribus usi Seruant, quos DOMINVS perdere præmonuit.

Judas wirdt ein öberster und fürer des Volcks, bringt under sich den Canancen, gewint Jerusalem. Jud. 1.

XXXV. RUTH GLEANING. Ruth ii.

- I° Ruth glenyng ears of corn in Booz felde, fand fauor before hym, the ears vuhyche she had gathered beryth she vnto hyr mother in lauu.
- 2° Ruth goes to the fields for the wheat, which was left
 By the reapers, in cars to be gathered,
 Before Booz (to whom the field belonged)
 Grace found she, which made her accepted.
- 3° Ruth abiens flauas in agro collegit aristas, Et forte affinis uenit in arua Booz. Excepit hic inopem, uerbis solatur amicis, Hæc noctu ad socrum fessa labore redit.

Ruth famlet ähern auff bem Acker Boas fres mans Better. Ruth 2.

XXXVI. HANNAH'S PRAYER. I Samuel i.

- 1º Anna the vuyfe of Elcane beyng long barand, doth obtain of God hyr son Samuel, by cause she praed from hyr hareth. Heli the Prest sittyng in a chare befor the dores of the temple of God.
- 2° Hannah could not by Elkanah her husband Have children, but the Lord did receive Her prayer made from a sorry heart, And granted to her that Samuel she conceived.
- 3° Binas Zophides nuptas Helkana tenebat, Anna cui sterilis charior uxor erat. Solicitat precibus summum pro stirpe parentem, Et natum soli dedicat illa DEO.

Gott gibt Hanna ben Samuel, ber wirdt bem Herren zugeeignet. 1 Reg. 1.

XXXVII. SAUL ANOINTED KING. I Samuel x.

- 1° Saul is annoynted of Samuel kyng ouer Israhel. a token is gyuen him ath the graue of Rachel, vuherby he shuld knoa that he vuas annoynted kyng of God.
- 2° By Samuel a prophet holy, & worthy Saul is anointed over Israel King; And to believe it he gives to him the sign Of surety, near the sepulchre of Rachel.
- 3° Vngitur in regem Saulus, subitoq; reuersus Redditus è forti rege propheta fuit. Sistitur ad populum tandem, cunctisq; probatus Eligitur, dextra regia sceptra capit.

Samuel salbt Saul zum König, vnd erfläret in dem Bölef. 1 Reg. 10.

XXXVIII. DAVID KILLS GOLIATH. I Samuel xvii.

1° Dauid castyng auuay Saul harnes, and tristing only in the pouur of God, vuyth a

stone ouut of hys slyng kylleth Goliath he chaseth auuay the Philistians.

2° With a stone did David slay Goliath, Without being armed, in God confiding. By a child the giant east to the ground, Of Philistines the host turns back in flight.

 3° Bella Palestini renouant, stant agmina campis, Turbatos Golias territat ense uiros.
 Deuictum proprio Dauides ense peremit.
 Hoc cæso fugiunt agmina tota procul.

Danid erschligt den Nisen Goliath. Die Philistiner fliehen. 1 Reg. 17.

XXXIX. KEILAH DELIVERED. 1 Samuel xxiii.

- I° It is sheuued Dauid that Ceilam vuas by seged of the Philistians. He takyng consel of the lord, deliuerid Ceila from the Philistias.
- 2° It is announced to the brave David, how By the Philistines Keilah is assailed: Of God having twice taken counsel, He delivered it by making upon them a sally.
- 3° Obsessam Ceilam crudeli seruat ab hoste, A Saulo DOMINI quem rapit alma manus, Ionathan hunc adiens animat, produntq; Ziphei, Consilio Sauli gens inimica nocet.

Danid fomp in Regilam, Saul sucht in. Danid entrint im. Saul stellt im allenhalben nach, aber ber HSRR beschirmet in. 1 Reg. 23.

- XL. DAVID'S SORROW FOR SAUL AND JONATHAN. 2 Samuel i.
- 1° The deth of Saul and Ionathan is sheuled vn to Dauid. He is sorouuful and commandith hym to be kylled vuhyche fained hym self to have kylled Saul.
- 2° A false herald to King David reveals The King Saul & his son to be dead,

Thinking to bring some good news, But for the deed boasted of, was put to death.

 3° Pugnatur, fugiunt, proprio cadit ense tyrannus, Atq; peregrinis dat sua tela Deis.
 E Gilead ueniunt qui condunt mortua membra, Iudaici flentes funera mæsta Ducis.

Saul in der flucht ersticht sich selbs. Deß gleicher sein Mappentrager. 1 Reg. 31.

XLI. HADADEZER SMITTEN. 2 Samuel viii.

- 1° Dauid chaseth auuay the Philistians, and ma keth them tributary vnto hym. Adarezer, kyng Soba is smythen.
- 2° The King David to himself makes tributary The Philistines, those ancient enemies, And at last becomes chief over his adversaries, Hadadezer King of Zobah being put to death.
- 3° Diuitis euincit Dauides regna Philistei.

 Hunc Moab & Zoban subiugat atq; Syros.

 Pacem orant alij, DOMINO fert munera sancta,

 Et procerum uitas officiumq; docet.

Danid bezwirgt die Philister vnnd andere auftösser vmb sich. 2 Reg. 8.

XLII. DAVID CONTRIVES URIAH'S DEATH. 2 Samuel xi.

- I° Dauid callith Vriam from the host, by cause he vuold the adultery vuych he had committed vuyth hys vuyfe, shud be hylde. Vrias vuhen he had receu id letters of Dauid, retornyth vnto the host, and ther is he kylled.
- 2° David wishing to conceal his adultery, Orders Uriah, & delivers to him a letter: Then commands him to go to the battle; By such deceit he causes him to be put to death.

3° Vrias acceptis a Dauide literis, ad exercitum remittitur, & ibi occiditur.

Brias nimpt Brieff vom Dauid zeugt um ftreit, kompt vmb. 2 Reg 11.

XLIII. NATHAN'S REPROOF OF DAVID. 2 Samuel xii.

- 1° Nathan the Prophet accusytd Dauid of mur der sheuuyng hym a parable of the ryche man and the puor. Rabbath a cyty of the Ammonits is ouercomne of Dauid.
- 2° Nathan addresses to David his word For the murder which he had committed, And reproves him by a parable: So before Rabbah the siege is laid.
- 3° Dira DEI uerbum Dauidi fata minatur, Natus adulterio filius occubuit. Nascitur hinc Salomon, Iudæo milite Rabba Vincitur, Ammonidæ quæ meruere ferunt.

Nathan wirdt vom HENNEN zu Dauid gesendt, zu vinb sein missethat zu straffen. 2 Reg. 12.

XLIV. THE WOMAN OF TEKOAH. 2 Samuel xiv.

- 1° Absalon by the suttelty and vuysdő of Ioab, and the vuhoman of Thecuid is called a gaine, Dauid doth kysse hys son Absalon.
- 2° By means of a woman & of wisdom Joab does so act, that David has longing Towards Absalom, who in reverence comes To humble himself, and his father kisses him.
- 3° Exul in externa uiuens procul Absolon orbe, Consilio fide mox Ioab inde redit. Forma capillorum & vultus describitur oris A patre & acceptus qua ratione siet.

Soab braucht einen lift, bas nach Soab, baer nicht lam ließ er im sein satt verbrennen. 2 Reg. 14.

XLV. JOAB KILLS AMASA. 2 Samuel xx.

- 1° Amasa callyth to gyther Iudam against Sebam: vuhom Ioah kyssed, and in ther iornay at the great ston desat fully kylled.
- 2° Amasa comes from assembling people of war Against Seba, & Joab salutes him Treacherously near to the great rock, And while feigning to embrace him, kills him.
- 3° Sæba nouat partes, conspirant denuo cuncti, Hinc Amasam tristi conficit ense Ioab Oppugnant Abel, qui fugit Sæba rebellis, Qui capite amisso fata cruenta luit.

Almafa wirdt vonn Joab erftochen, verräterlich. 2 Reg. 20.

XLVI. ABISHAG CHERISHES DAVID. I Kings i.

- 1° Abisag the fare maden is gyven vnto old Dauid vuhyche shuld kepe hym vuarm vuhen he slepyth.
- 2° When David had become feeble & old There was given to him Abishag the maiden, In order to warm him, an old man without power, And for many nights slept he beside her.
- 3° Confectum senio Dauidem casta puella Recreat externo membra calore fouens. Adonias frustra regalia sceptra cupiuit, Sed qui succedat Reg Salomon facit.

Abonias stellt dem Vatter nach dem reich Bathsaba bittet für jren Son Salomon, der wirdt zum König verordnet. 3 Reg. 1.

XLVII. HIRAM AND SOLOMON. I Kings v.

I° Hiram sendith hys servants that he mygth re ioic vuyth Salomon. Salomon requirith tymbrt of Hiram for the bueldyng of the temple.

- 2° The King Hiram doth his servants send To Solomon, with salutation very ample. Then of him Solomon requires, that he provide To give him wood his Temple to construct.
- 3° Legatis Hiram missis Solomona salutat, Pro templo Solomon ligna cedrina petit. Mittuntur serui qui ligna & sax pararent, Cumq; Hirã Solomon fœdera sancta ferit.

Hiram ber König lest Salomon glücks zum Reich mintschen, gibt im Holy vund Werekleut zum Baw bes Tempels. 3 Reg. 5.

XLVIII. JEROBOAM AND AHIJAH. 1 Kings xiv.

- I° Ieroboam consultyth Ahiam the prophet by hys vuyfe, as coerning the helth of his son vuyche vuas seyk. but as son as she vuas comne hom and entered in ath the dore Abia dyed.
- 2° Feroboam forth sends his spouse For his sick son to make inquiry From Ahijah, who his death declares, And as she enters the child just then is dying.
- 3° Abia decumbit, quærunt oracla parentes, His Ahia à DOMINO fata futura canit. Ieroboam moritur, Phariæ uenêre cohortes, Diripiunt templum, Reg sceleratus obit.

Beroboams Haußfram fragt Abia ben Propheten raths von jred Sons wegen. 3 Reg. 14.

XLIX. ELIJAH AND THE SACRIFICE. 1 Kings xviii.

I° Elias sheuuyth vnto the preysts of Baal, that God of Israhel vuas the very true God, God testifiyng the same by the fyre consumying the offering of Elias, the preysts of Baal ar kylled.

- 2° Upon the altar Elijah places the ox And without contrivance the fire from heaven descends, And to demonstrate that Israel's God Is the true God, burns up the sacrifice.
- 3° Helias patriam DOMINO mandante reuisit, Hunc Achab immani suscipit ore ferox, Asseruere DEI cultum miracula missa, Heliæ manibus turba prophana cadit.

Elias opffert, erbittet feur vom Himmel erwürgt die Baals Pfaffen. 3 Reg. 18.

- L. ELISHA MOCKED BY THE CHILDREN. 2 Kings ii.
- I° Elias deuidit the vuater vuith his kloke. He receued vp into heuen can not be fouund. The boys vuhiche dyd mok Elyseus ar ret druouured of the Bears.
- 2° Burning horses carried off, & upraised Elijah into the air in a chariot of fire; Two bears from the wood strangled the children, Even those that had mocked at the man of God.
- 3° Flammanti Helias conscendit sydera curru, Officium cuius mox Helisæus habet. Corrupti per quem fontes sanantur aquarum, Blasphemos pueros ursa cruenta rapit.

Ctias theilt ben Jordan, mit seinem Mantel, feret auff eim seurigen wagen zu Himmel. 4 Reg. 2.

LI. ATHALIAH SLAIN. 2 Kings xi.

- 1° Ioida the Byshope, Athalia beyng kylled, maketh Ioas kyng ouer Israhel, Mathan the prest of Baal is kylled before the altare.
- 2° By Jehoiada Jehoash was over Israel Set up on the royal estate: And Mattan the idolatrous priest was slain Before the altar of his false god Baal.

3° Athalia infœlix Regis genus omne peremit, Vnus & è tanta stirpe Ioas rapitur Ioida quem seruans committit sceptra paterna, Quem meruitq; ferox Athalia ense cadit.

Althalia bringt ben Königlichen stammen vmb, außs genommen Joas. 4 Reg. 11.

LII. THE IDOLATROUS AHAZ. 2 Kings xvi.

- 1º Achaz kyng of Iuda ful of idolatry, doth co secrat hys son by the fire. Ierusalem is byseged and requireth help of the kyng of the Assyrians.
- 2° The King Ahaz becomes idolatrous, In glowing fire his son he sacrifices: Then when the war against him springs up, Succour demands he of the king of Assyria.
- 3° Regna Achas accepit, consurgunt aspera bella, Assyriæ subijt fœdera stultus Achas Instituitq; DEO cultus quos ante Damasci Viderat, hinc mortis fata suprema uidet.

König Achas opffert auff bem Altar Branntopffer. 4 Reg. 16.

LIII. JOSIAH READS THE LAW. 2 Kings xxiii.

- Iosias redith the boke of Deuteronomy before the peple, He destroyth Idols, and kyllyth the preysts of Baal.
- 2° The King Josiah to the people of Judah, Deuteronomy he reads from end to end: And his country purifying from iniquitous error, The idols every where he causes to be burnt.
- 3° Inclyta rex iustus renouat mandata tonantis, Eternosq; pie uastat ubiq; Deos. Occubuit uictus, Ioachas fert uincula dura, Dat Ioachim Phario dona coacta Duci.

Josias lests Buch bes bunds des HENNEN ver lesen, richtet wiber auff den rechten Gottes dienst. Reg. 23.

LIV. THE GENEALOGY FROM ADAM. I Chronicles i.

- I° The genealogye of Adam is brefly repeted vnto the sons of Esau and Iacob.
- 2° Here one recites and numbers up briefly -Unto Facob, the genealogy, which From Adam, from the beginning, Was under God governed and ruled.
- 3° A prima primi numerantur stirpe, nepotes, A quibus immensus semina mundus habet, Quiq; gubernarent robustam milite Idumen, Et qui magnorum cœperit ordo Ducum.

Erzelung bes geschlicht von Abam biß auff bie Kinder Esau. 1 Par. 1.

LV. SAUL'S DEATH. I Chronicles x.

- I° Sau fygthyng vnlukyly aganst the Philestians, kyllyth hym self. his harnes is consecrat in the temple of his God. but his hed is caryed of the Philistians in to the temple of idoles.
- 2° Saul making war on the Philistines, Himself slays, when his loss he contemplates: The Philistines among all their booty, Bear the head of Saul to their temple.
- 3° Prælia miscentur cæduntur & agmina campis, Saul propriæ sentit uulnera sæua manus, Arma peregrinis figuntur Regia Diuis, Cui Gileaditæ mæsta sepulchra parant.

Savlus Waffen vnd Haupt, bringen die Philister in jrer Abgott Tempel. I Par. 16.

LVI. THE MINISTRY OF MUSIC (9). I Chronicles xvi. 1° Dauid vuhen the ark vuas brogth a gayn

blyssyth the peple, and makyth then also a fest. He doth instruct the ministers of the ark to prayse God in instrumëts of mysyke.

- 2° The King David before the Ark of God Blesses the people, and giveth them to eat, And to praise the Lord, for the holy place Musicians, and instruments ordains.
- 3° Area suam sedem subijt, qui munera tractent Sancta, legit princeps, & pia iussa docet. Facta DEI cantans fortemq; bonumq; fatetur, Hinc redit in proprios turba remissa lares.

Die Arch wirdt an je ort gestellt, mit freuden, opffern und lobsängen. 1 Par. 16.

LVII. SOLOMON'S SACRIFICE. 2 Chronicles i.

- 1° Salomon goith in to the hye place Gabaon to do sacrifice, he requirith of God vuisdö, and knologe to iudge the peple.
- 2° In Gibeon Solomon offereth sacrifice, Then prays to God to give to him wiscness: God speaks to him, & so to him certifics That he will give him Wisdom, & Riches.
- 3° Imperium crescit sceptrum Solomone tenente, Qui petit à summo pectora docta DEO, Diuitias Solomon populum largitur in omnem, Et uenit è Pharia gente uocatus eques.

Salomon opffert auff den Erbenen Altar, vor den Henricht Branntopffer. 2 Par. 1.

LVIII. SOLOMON'S BENEDICTION. 2 Chronicles vi.

I° Salomon prayth for the congregation. He thankyth God, vuhyche fulfyled the promy ses mad vnto Dauid. He desyrith of God that al, vuhyche prayth in the temple ma be hard. 2° Solomon the King blesses those assisting, Renders thanks to God for promises perfected, Praying for all who shall be persevering In orisons, that they may be made acceptable.

3° Dedicat extructam DOMINO Rex inclytus ædem Et summi celebrat numina iusta DEI Inuocat hunc unum, quem trito corde precatur, Vt sinat oblatas posse ualere preces.

Salomon redt zum Volck, und lobt Gott. Bittet ihn bas er die gewer die darinen bittennd. 2 Par. 6.

LIX. JERUSALEM SPOILED BY SHISHAK. 2 Chronicles xii.

- I° Sesac kyng of Egypt, by cause the Ieuuas had forsaken the lord, takyth auuay the shelds of gold, vuhyche Salomõ made, and al the treasures of the houust of God.
- 2° A King of Egypt, from the Fews all vanquished, (Because that they had forsaken God their Lord) Took away treasures, bucklers of gold, & shields, Which for honour Solomon had made.
- 3° Elatus Domini Roboam dum iussa relinquit Niliacus forti milite uenit eques. Diripiunt templum, & thesauros diuitis auri, Defunctus Roboam tristia fata subit.

Der Egypter König raubt auß dem Tempel bie gulben Schilde Salomons und alle Schätz. 2 Par. 12.

LX. DESTRUCTION OF THE ASSYRIANS. 2 Chronicles xxxii.

- 1° Sennacherib a blasphemar inuadith the Ieuues, Ezechias exhortith the peple to trist in God. As Ezechias praed, the angel of God seued the Assyrians.
- 2° On Juda Sennacherib makes war, Hezekiah exhorts the people to God, And praying to him, the Assyrians on the ground The Angel with his strong power pursues.

3° Obsidet immanis timebundus Sanherib urbeis, Sed DOMINI & natûm concidit ense miser. Rex pius ægrotat, sanatur, corda superba Tollit, at admonitus dogmata sancta colit.

Sennaherib belägert Jerufalem, trämt, leftert Gott. Geschias bittet Gott, der Engel erschlegt die Affyrer. 2 Par. 32.

LXI. CYRUS RESTORES THE TEMPLE-VESSELS. I Esdras i. (*Ezra* i.)

- I° Cyrus inspired of God, dyd restore the vessels of the temple, vuhych Nabuchodonosor dyd tak auuay, he sendeth the peple aga ne to buyld Ierusalem.
- 2° The King Cyrns of God well inspired, The wessels restores to do their office in the temple: Then, (as was desired) he permits Jerusalem to be in its building.
- 3° Quæ prius exilio fuerat mulctataq; uinclis Gens, patrias repetit spe meliore domus. Hoc opus est Cyri, qui ditia munera præbet, Vt summo ædificent templa sacrata DEO.

Cyrus begabe ben beraubten Juden Tempel wiber um, erlandt zu Berufalem wiber zu Bawen. 1 Gfo. 1.

LXII. NEHEMIAH'S PRAYER FOR THE PEOPLE. 2 Esdras i. (Nehemiah i. ii.)

- 1° Nehemias kyng Artaxerxes buttelar prayth vnto God for the resident of the peple of Ierusalem vuhyche vuar in truble.
- 2° Nehemiah a servant of Artaxerxes (Weeping to God, for the captivity Of all Jews) had to the King such access That he permitted him to rebuild the city.
- 3° Conterit in lachrymis Nehemias tempora mæsta Quod patriæ cæptum surgere cesset opus, Turpia cuncti sani populi delicta fatetur, Cuius deuota mente precatur opem.

Nehemias träuret vnnb flagt die Gefenguus bes Bolcks. 2 Eft. 1.

LXIII. JOSIAH KEEPETH THE PASSOVER. 3 Esdras i. (1 *Esdras* i.)

- Iosias in the xiiij mone of the fyrst moneth in Ierusalem offerith vp the paschal lamb.
- 2° Fosiah a very holy King reminded himself Of the times gone by: & in Ferusalem Offering sacrifice, the Passover celebrated The fourteenth day, in the first month of the year.

LXIV. TOBIT BECOMES BLIND. Tobit i. & ii.

- I° Tobias is taken prysoner of the Assyrias. Vu hen he dyd slepe by the vual, the dung of the sualouues did fal in his eyn vuherby he vuas made blynd.
- 2° The good Tobit being a captive & old
 Was sleeping one day, & then a swallow
 Being near him, dropt dirt on his eyes,
 Of which the sight he lost, & the clearness so fine.
- 3° Sepelit extinctos conuiuia lauta relinquens Tobias, patriæ gentis amore pius, Irrident alij, cæco cum lumine captus, Vxoris sentit tristia probra suæ.

Tobias wirdt mut von der todten begrebnuß, schaffendt, vonn warmen Schwalben geschmeyß geblendet. Tob. 2.

LXV. Job's Losses and Patience. Job i. (70b ii.)

- I° Satan obtanyth licence of God to destroye al the goods of Iob and his chylder. Buth he praseth God in hys affliction.
- 2° Job by Satan (with the permission of God)
 In his possessions suffers great tribulation:
 His children he loses, for which he has patience,
 Offering praise to his God in such affliction.

3° Iob colit altisonum deuoto pectore Regem, Qui dederat natos diuitiasq; graues. Permissus satanæ rerum cum damna suarum Sentit, cum natis & grege perdit opes.

Gott erlaubt Sathan Job zu plagen an Leib und gut. Job 1.

LXVI. Job's Reproof of Eliphaz. Job xv.

I° Eliphaz rebuketh Iob for the arrogancy of vuysdum and clenlynes. He describith the maledictiö of the vuykked vuyche he doth falsly attribute vnto Iob.

2° To the afflicted giving affliction Eliphaz reproveth Job for arrogance, And the malediction of bad men Badly attributes to his just innocence.

LXVII. God sheweth his Righteousness to Job. Job xxxvii. & xlii.

I° The lord spekyth vnto Iob sheuuyng vnto hym his rigtrtousness by his vnserchable vuorks. Vnto Iob is restored duple ryches for that, that vuas taken from hym.

2° Job has from God his declarations heard, Demonstrating to him by his lofty works His own great rightcousness, & rendered in double Are his goods to him, & worldly riches.

3° Huc Eliphas querulam prudens accusat amicum, Hunc factis dicens digna referre suis. Angelicis etenim gregibus si parcere non uult, Non homini parcet dextera iusta DEI.

Job im höchsten ausechtendes des Sathans seins weibs und Freund, gedulg, lobt Gott. Job 4.

LXVIII. ESTHER MADE QUEEN. Esther i. & ii.

1° Assuerus makyng a great fest doth set ouut his glori vashti his vuyfe diuorsed, Esther is made queyn.

- 2° Ahasuerus while celebrating a banquet Repudiated Vashti for her pride, Esther in her beauty he found so bright, That Queen he made her with great revenues.
- 3° Hic epulas inter Regi pia detegit Hester Insidias, populo quas male struxit Haman. Mox Haman infælix ligno suspenditur alte In Mardochei ligna parata necem.

Esther billet für ihr Volck Aman wirdt un Galgen geheneft, den er auff Marbodycum het machen lassen. Esther 7.

- LXIX. JUDITH'S VOWS FOR HER COUNTRY. Judith x.
 - I° Vuhen Iudith had finished hir praer, she anornyth hir vuyth garmenes of pleasur, to the intent she shudl ouercome Holoforne for the glory of God.
 - 2° Fudith having made sceret prayer, Arrayed herself in garments of pomp & glory, Then went she towards the tent of Holofernes, For the honour of God victory to achieve.
 - 3° Egreditur patriæ seruatrix Iudith ab urbe, Assyria capitur mox tamen illâ manu. Mirantur uultus, Holopherni adducere captam Contendunt, formam turba prophana stupet.

Indith rüftet fich, nam jr Magd mit jr, vnnd zoh ben nacht in das Läger Holofernis. Jud. 10.

- LXX. JUDITH CUTS OFF THE HEAD OF HOLOFERNES. Judith xiii.
 - I° Iudith, vuhen Holofern vuas druncken and slped, hir made kopyng the dore, ded cut of his hede and caried it vnto hir citisens.
 - 2° Holofernes drunken as a beast Falls asleep, the maiden is on watch at the gate: Of him sleeping Judith cuts off the head, Which to her citizens in Bethulia she bears.

3° Fœmineo uehemens Holophornes concidit ictu, Sic DEVS exiguis perdere magna solet. Et caput in patnam spe keta fertur in urbem, Lætantur, laudes accipit illa suas.

Judith enthandt den Holofernem im Schlaff, bringt, Haupt in die Stadt mit groffer freud unnd GOITES lob. Ind. 13.

LXXI. OF THE GOOD AND THE BAD. Psalm i.

- 1° Dauid inspiret vuith the spret of God, describyth the felicitits of man, he declared al so the destruction of the vngodly and infideles.
- 2° David by the holy spirit speaking, Of the good man utters the happy beatitudes: And of the bad man recites that he perishes. For on evil doing he has set his desires.
- 3° Dauid spiritu DEI afflatus, Beatitudines iusti viri describit, Impiorum quo que & infidelium interitum prædicit.

Dauid auß dem Geist Gottes, lobt Gott mit Mund und Harpffen. Bfal. 1.

LXXII. DAVID'S CONDEMNATION OF THE WICKED. Psalm lii. (Psalm liii.)

- 1° The psalmist is angrye vuith the Ieuues and callith them fools vuhyche vngodly and vnfaytfully deyeth Christ to be the treuue Messias and God, vuhyche vuas promysed in the lauue.
- 2° Very fools are they (as the Psalmist wrote)
 Who in their hearts say that Jesus Christ
 Is not Messiah;—David so much grieves for them,
 That in many places he writes against them.
- 3° PSALTES contra Iudæos excandescit, ac eos qui CHRISTYM Messiam Deum in lege promissum infideliter, & impie abnegant, insipientes uocat.

Die leichtsertigen Toren sprechen es ist fein GDTT. Spal. 52

LXXIII. CHRIST ON THE RIGHT HAND OF GOD. Psalm cix. (cx.)

- 1° Christ sittyth ath the rigr-hand of his father, God the father gyuidh vnto his son a prey stly dignitye vuhyce shal euer in due for the benefice of his passion.
- 2° Jesu Christ is sitting at the right hand of his Father, Who for recompence of his most cruel death The dignity gives to him of the High Priest, Who is without end, lasting & eternal.
- 3° CHRISTVS sedet ad dexteram patris, DEVS pater filio suo sacerdotalem dignitatem in æternum duraturam ex passionis præmio tradit.

Der HENN hat zu meinem HENNEN geredt, Gitz zu meinen grechten, biß ich beine seind zu einem Schemel beiner füß mach. Spal. 109.

LXXIV. CHRIST'S LOVE FOR HIS CHURCH. Canticles i.

- 1° The incomprehensible mysteri of the loue vuhich Christ harbre touuard his spouus the chyrce, and agane, that the chyrche hath touuard Christ, is fully expressed.
- 2° Solomon the King in the book of the Canticles Proposals of love to a loved one sets forth, The love, running under words of mystery, Of Christ towards the Church his espoused.
- 3° CHRISTI erga sponsam suam ecclesiam, ac rursum sponsa erga CHRISTVM incomprehensibilis amoris mysterium plenissimum exprimitur.

CHNGET vund seiner Gespons, der Heiligen Kirchen, Geiststichen lieb bedeutung. Cant. 1.

LXXV. ISAIAH'S LAMENT FOR THE PEOPLE'S SINS.
ISAIAH i.

I° Isaias doth lament the syns of Ierusalem, the lord doth reject by Isaias hys prophet, the ceremonies of the Icuues, vuherin they did put ther trust.

- 2° Weeps & laments Isaiah the prophet, Of the Jewish people the great sins & vices, Then God (through him) of the people rejects The hypoerisy along with the sacrifice. (10)
- 3° Ingrata culpat Iudææ crimina gentis, Et, DOMINVS dederit quot benefacta refert. Respuit hinc gentis, quæ dantur, sacra prophanæ, Et DOMINI pænam tam properare monet.

Cfaias ber Prophet strafft bas Bolef Ifrael, verfundt iner funfitigen schaben. Ifa. 1.

LXXVI. ISAIAII'S VISION OF GOD'S GLORY. Isaiah vi.

- I° Esaias doth se the glory of God and atknolegeth his sins. By the token and the vuord he obtanith remission of sins, and is sent vnto the Ieuues.
- 2° Of God Isaiah is perceiving the glory, And of his sin he has the conviction, Remission then follows after the offence, The Angel touches him, & then pardon he receives.
- 3° Apparet Vati Dominus, mittitq; uocatum, Vt populo infido tristia fata canat. Indurat miseros Domini qui dogmata spernunt, Vt pœnas capiat gens male sana suas.

Cjaiad fihet ber HONNON auff einem hoben und Serrlicben Thron figen. Gja. 6.

LXXVII. THE SIGN TO HEZEKIAH. Isaiah xxxviii.

- 1° Ezechias is ded seyk. He receauitk a token of helth of the lord in his natiuitye.
- 2° Hezekiah siek even unto death On the hour-dial had the sign of health. Contrary to its course the sun goes back By ten degrees from where it was fixed.

3° Morbus in afflicti grassatur corpora Regis, Nunciat & mortis tempus adesse DEVS. Flet Rex & lachrymans exorat numina sancta, Et uitæ adduntur mox tria lustra nouæ.

Ezefias ward todt franck, doch streckt jhm Gott das ziel, zohe die Sonn zehen grad wider hindersich. Eja. 38.

LXXVIII. THE VISION OF EZEKIEL. Ezekiel i.

- 1° The visions of Ezechiel of the fouur bests, of the vuheyls of the thron, and the image vuhich sittyth vpon the thron.
- 2° Ezekiel beholds in his vision
 God upon his throne with the four beasts,
 The Eagle, the Ox, & the Man, & the Lion,
 Wheels also to turn always are ready.
- 3° Vno quadruplicem cernit sub corpore uultum, Taurus, homo, atq; ales, terrificusq; Leo est, Inde rotas duplici coniunctas ordine binas, Queis etiam ad motum spiritus almus inest.

Ezechielis erscheinung, die allmechtigkeit Gottes. Ezech. 1.

LXXIX. THE PLAN OF THE CITY, A VISION. Ezekiel xl.

- 1° The restoryng of the citye and the temple is sheuued vnto Ezechiel the prophet in visions.
- 2° Clearly shewn it is to him in contemplation Of his spirit, by vision most ample, In the coming time, the restoration Of the city & of the sovereign Temple.

LXXX. GOD'S GLORY IN THE TEMPLE. Ezekiel xliii.

I° Ezechiel doth se the glory of God entre in to the temple vuhiche it had forsaken: the mesures of the altar ar described.

- 2° Then sees he afterwards, of the great God immortal The high glory into that holy temple enter: The length and the greatness of the altar Comes he by measure to describe and to show. (10)
- 3° Qui Deus ante sui Templi sacra tecta reliquat, Pacato hæc rursum corde reuersus adit. Hos pariet fructus pura resipiscere mente, Araq; quo ritu sanctificanda docet.

Dem Propheten wirdt inn einer erscheinung gezeigt, wie der Altar gemacht sol sein zum Branndtopffer. Ezech. 43.

LXXXI. THE WATERS AROUND THE TEMPLE. Ezekiel xlvii.

- 1° Ezechiel seyth vuaters runnyng ouut of the temple, the costs and diuisions of the lande of promission, by the lord ar sheuued vnto the prophet.
- 2° Around the temple Ezekiel sees waters running, And the confines of the land of promise; Of the twelve tribes so excellent Shown is to him the division. (10)
- 3º Quæ tribubus cedat terræ pars omnibus æquæ, Principes & quæ sit portio iusta docet. Nomina portarum, sanctæue quis ambitus Vrbis, Quam colit unius gratia salua Dei.

Wie bas Landt folt nach ben Stämen Ifraels getheilt werben. Ezech. 48.

LXXXII. FAITH TRIED BY FIRE. Daniel iv. (iii.)

- I° Sidrah, Misach and Abdenago ar casten in to a fornce of fyre, by cause the vuold not vuorshyppe the gelden image contrary vu to the kyngs decrit.
- 2° The burning oven within, for the king so appoints, Shadrach, Meshach and Abed-nego are east Because they have not worshipped his image, But God at last delivers his friends. (1)

3° Aurea adoratur mendato regis imago Hebræi hanc spernunt corde decente uiri. Excipit horum ardens fortissima corpora fornax Illæsi flemmas sustinuere graues.

Danielis brey gfellen im feurigen Ofen erhalten, aber bes Königs biener verdrennt bas feur. Dan. 3.

LXXXIII. THE FOUR WINDS AND THE FOUR BEASTS. Daniel vii.

- I° A vision of fouur bests is sheuued vnto Daniel. Tis vision is interpreted of four kyngdoms of the vuorld.
- 2° The four winds Daniel beholds contending From their evil spirits breathing forth the worst things, Beasts also up to the number of four, Signifying of the world four empires.
- 3° Quatuor exponit terris hic regna futuri, Secutus & illorum fata uicesq; docet. Regnum quintum falso sub nomine CHRISTI, Quod fortis franget comminuetq; Deus.

Danieln erscheinen irer Thier, die irer Neich der Welt anzeigen. Dan. 7.

LXXXIV. THE BATTLE OF THE RAM AND THE HE-GOAT. Daniel viii.

- 1° Daniel seyth the fygthyng betuuen a ram and a gotbuke. The ynderstamdinh of the vision is declared vnto Daniel be the angel.
- 2° He sees afterwards a mighty battle, Between a sheep and a he-goat all horned: The angel speaking to him explains & relates Whatever shall at the end come to pass.
- 3° Arietis inuicti confringit cornua fortis,
 Hircus, & immanis prælia dura gerit.
 Quatuor excrescunt dura de cornua fronte,
 Quorum unum Antiochi facta prophana notat.

Ein Ander erscheinung und gesicht die Daniel gesehen hat. Dan. 8.

LXXXV. PERSIA, GREECE, EGYPT, AND SYRIA. Dan. xi.

1° The prophecy of Daniel of the kyngs of the Persians, of the kyngdom of Grece, of Egy pte and the treuues of it, and the battele vuyth the kyngdom of Syria is prophecyed.

2° Then doings he foretels of the Kings of Persia, Of Greece, Egypt, & of the Kings of Syria: Prophesying many a different war, In order to enlarge each one his sovereignty.

 Persarum frangent Græcorum prælia regnum Mox tamen illorum tristia fata docet:
 Vt ferus Antiochus sanctam grassatur in urbem, Sic Antichristus perdere multa solet.
 Etliche offenbarung fünfftiger bing. Dan. 11.

LXXXVI. SUSANNA, AND DANIEL'S JUDGMENT. Daniel xiii. (Susanna i. 45.)

I° The accusers of Susanna connect of Daniel, ar put to execution.

2° By wrong extreme was Susanna accused By two old men, but with becoming reason Doth Daniel, a young child, judge to death The accusers, the accused being innocent.

3° Illicito castum Susannæ pectus amore Tentatur, thalami seruat at illa fidem. Insons damnatur, Daniel sed liberat illam, Et cadit in molles pæna cruenta senes.

Die zwen falschen Alten ankläger ber Susaunen, werden an je statt gelöbt. Dan. 13.

LXXXVII. BEL AND THE DRAGON. Daniel xiv. (Bel & the Dragon.)

1° Daniel for the distroying of Bel and the Dra gon is casten in to the den of lions. Abacue doth bring meat.

2° The great dragon, with the idol Bel Were both destroyed. And for this deed was put Daniel within the den unto the lions: And there to nourish him Habakkuk is sent. 3° Belides pereunt infami morte, iubente Rege, quod effictos composuere dolos. Dissilit inde Draco, Danieli sæua leonum Vis parcit, fortis quem cibat ipse Deus.

Daniel darumb das er den Abgott Bel vnnd Drachen zerstört, wirdt inn die Löwen grub geworffen, vom Haba zuc gespeiset. Dan. 14.

LXXXVIII. HOSEA'S SYMBOL OF IDOLATRY. Hosea i.

- of Osee takyng a house to vuyfe, doth synghigh gnyfi the Idolatrie of the peple.

 Osee takyng a house to vuyfe, doth synghigh gnyfi the Idolatrie of the peple.

 Osee takyng a house to vuyfe, doth synghigh gnyfi the Idolatrie of the peple.

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 Osee takyng a house to vuyfe, doth synghigh gnyfi the Idolatrie of the peple.

 Ose takyng a house the peple takyng a house to vuyfe, doth synghigh gnyfi the Idolatrie of the peple takyng a house the peple takyng a house to vuyfe, doth synghigh gnyfi the Idolatrie of the peple takyng a house to vuyfe, doth synghigh gnyfi the Idolatrie of the peple takyng a house th
- 2° Hosea, a woman takes and marries Of life impure, & by her three children had: So signifying the infamous idolatry Of the Jew-people, faithless to their God.
- 3° Iungere cum turpi Vates meretrice iubetur Coniugium, de qua pignora nata uidet. Nomina ponuntur fortunæ signa futuræ, Principio pænas, mox quoq; læta canit.

Oseas nimpt ein Hur, gewinnt Hurn finder, anzeigen die Abgötteren des Boleks Frael. Die. 1.

LXXXIX. JOEL'S PROPHECY. Joel i.

- Io Johel prophicieth the distruction of Ierusalem. He exortyth the preyste vnto prayer and fastyng for the calamitye vuhyche vuas at hand.
- 2° Joel doth foretell of the destruction Of Jerusalem, and the priests doth supplicate To give attendance to fasting & devotion And prayer, filled with humility.
- 3° Hostis describit crudelia bella futuri, Et quæ sint pænæ semina iacta docet. Deficient fruges, pecudes, arbustaq; pulchra, Vna salus, DOMINVM, si uereamur, erit.

Joel weissagt bem Bolek Ifrael, bas all ihr Herrligkeit mit sampt bem eusserlichen GOTTGS bienst undergehr und zerstört sol werden. Joe. 1.

XC. THE PROPHECY OF AMOS. Amos i.

- 1° Amos doth prophycit against Damasc, the Philistians, Tyrus, Idumia, and teh sons of Ammon.
- 2° Against Damascus, the Philistines, Idumea, And against Tyre, with the sons of Ammon, His prophecy Amos hath so sown In brief to speak, & under discourse obscure.
- 3° Vicinis Domini prædicit gentibus iram. Quantaq; sit narrat gratia lenta DEI Fata Palæstinis, Syrijs, Tyrijsq; superbis, Hinc & Idumæis Ammonidisq; canit.

Amos verfündet der Gewaltigen vund Bolef, der zorn Gottes. Amos 1.

XCI. JONAH AND NINEVEH. Jonah i. ii. & iii.

- 1° Ionas is sent in to the city of Niniuem for to preche, he is punished by cause his pro-phycy vuas not fulfilled aganst Niniuem.
- 2° Afflicted was Jonah by sudden tempest And sent over to Nineveh to preach, Three days was he withinside a whale, Then towards Nineveh he assays to go.
- 3º Displicuit querelo Domini clementia Vati, Dum famæ metuit damna nocuia suæ. Huic Devs ostendit fruticis per damna ruentis Quàm non sit iusti pectoris ille dolor.

Jonas wirdtt zornig, beflagt fich ab Gott ber bericht und ftrafft in. Jon. 4.

XCII. HABAKKUK'S COMPLAINING. Habakkuk i.

- I° Habacuc carying potage and brede vnto the repers in the person of holi men doth godly complane, that misdoers doth persecute the rightus.
- 2° Habakkuk the prophet bearing loaves
 To the reapers, & labourers of the fields,
 Complains to God of whatever wrong is done
 To the good people, by the wicked felons.
- 3° Sanctorum tristi decantat uoce querelas, Quos premit immani perfida turba iugo. Dulcia promittit DOMINVS solatia sanctis, Impius Assyrias cernet adesse manus.

Habacuc beflagt sich vor GDET, ber schalesheit bes Bolcks, tränvet jnen die straff Gottes. Habac. 1.

XCIII. ZACHARIAH WARNS TO REPENTANCE. Zachariah i.

- I° Zachary doth monishe the peple that the shuld conuert them self vnto God, and eskeuu the Euel doyngs of ther for fathers.
- 2° Zachariah all the people admonishes
 To turn themselves to the Lord, the mighty God,
 And to avoid the dishonourable sin
 Of their parents, when each one is a backslider.
- 3° Ni ueluti patres cupias trepidanda subire Fata, tui caueas spernere iussa DEI. Cernit equos uarios his binaq; cornua Vates, Quæ populi signant fata peracta sui.

Zacharias ermanet und straffet bas volck und falsche Propheten, verkündet jnen im gesicht frölich ding. Zach. 1.

XCIV. SIGNS IN THE HEAVENS. 2 Maccabees v.

- I° Vuhen Antiochus did prepare his secõd pro fection in to Egypt vuonder ful tokõs vuas seyn in the aer at Ierusalem.
- 2° Antiochus on the Jews making war, Above Jerusalem there were seen in the sky Armed men, just as on earth they are armed, Then taken was it by the Jews for a bad year.
- 3° Occupat heic patriæ crudelis mænia Iason, Et uisas cæli complet in urbe minas.

Wunderzeichen zu Jerusalem am Himmel gesehen. 2 Mach. 5.

The Author.

WHEN on these images of the living God
Our thoughts we fix, and firmly hold in
mind

His mighty power and works so marvellous,

Help in his goodness,—help in himself we find.

The future beams with wisdom for our guide,—

To study such philosophy we strive;

Within Christ's Church our willing souls abide,

The letter kills,—the spirit makes alive.

More than less.

NOTES.

(1)—LYONS' EDITIONS.



AGE 33. The woodcuts from Holbein's Bible Figures were collected into a volume and published with a Latin text only at Lyons in 1538, the same year that marked, at the same place,

the issue of his Simulachres de la Mort. It has been attempted to prove that the Bible Figures were not in any sense of Holbein's workmanship, but produced by Levinus de Witte, a painter of Ghent. The testimony, however, of the poet Nicholas Bourbon, given 1539 and repeated in 1547, is too absolute to admit of any other supposition except the one which attributes the drawing of the figures, their grouping together, and all their artistic

effect, to Hans Holbein, the younger.

True it is they were known, circulated, and made use of before the above-named date, and for method of treatment some of them may be traced to the *Nuremberg Chronicle*, 1493, or even to the Catacombs of Rome. Die gauge Bitel, a folio printed at Zurich by Christoffel Froschouer in 1536, contains many illustrative woodcuts, of which a few are identical with those from Holbein; about twenty-seven are copied from him, and twenty-nine also copied, but reversed. In Storys and prophejis out of the body friptur, prepared at Louvain in 1535, and "prented in Andwarpe Anno XXXVI," there are not a few, at least twenty-five, of the woodcuts which had their origin in Holbein's designs for Bible

Prints. Also from his Figures for the Old Testament there are sixteen woodcuts in Coverdale's Buble, "prynted in the yeare of our Lord M.A.XXXV."

Thus Holbein's drawings of Bible Figures were in circu-

lation and use anterior to what is generally, and not without propriety, named the EDITIO PRINCEPS.

I. "Historiarum ueteris instrymenti icones ad uiuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem expositione." (The Trechsels' device and mottoes). "Lvgdvni svb scvto coloniensi. M.D.XXXVIII."

Svo Vol. 1.92 decimetres by 1.25; full pages 1.05 d. by .9; the device plates .6 d. by .87.

Reg. A-Miiij in 4 s. = 48 leaves or 96 pages. Quaritch's copy perfect in

every respect, -a splendid volume.

Contents. A verso, "Franciscos Frellaevs Christiano Lectori. S."; Aij-Miij verso, 92 plates of Bible Figures. On Miiij the colophon within a label, "Excedebant Lygdvni Melchior et Gaspar Trechsel Fratres, 1538." Miiij verso is blank.

The plates, 92 in number, are very fine, and evidently printed with much care. The subjects are the same with those in the Spanish edition of 1540, not comprising two in the editions of 1539 and 1547, namely, 2 Kings xii., Nathan's reproof of David; and Isaiæ i., Isaiah deploring the sins of Jerusalem. To each plate there is a Latin motto, but no other explanation of any kind. Latin contracts a and u are used; and at Liiij, Dan. xiii., editions 1538 and 1540, both give "conijcitur."

II. "HISTORIARUM VETERIS TESTAMENTI ICONES, ad uiuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida carundem & Latina & Gallica expositione." (The Trechsels' device and mottoes). "Lvgdvni, svb scvto coloniensi. M.D.XXXIX."

Small 4to Vol. 1.57 d. by 1.18; or 6.18 inches by 4.64; full pages 1.33 d. by .88; device plates .6 d. by .87.

Reg. A—M in 4 s., N in 3=51 leaves, or 102 pages, unnumbered. Contents. A verse, "Franciscos Frellaevs Christiano Lectori. S."; Aij, "Nicol. Borbonii Vandoperani Poëtæ Lingonensis, Ad Lectorem Carmen"; A3, "Gilles Corrozet Aux Lecteurs," motto, "Plus que moins"; Aiiij—Nij, 94 Bible Figures, of great beauty; Niij, "Lautheur" (Gilles Corrozet) "Plus que moins." Niij verso, Colophon (within a label), "Excedebant Lygdvni Melchior et Gaspar Trechsel Fratres. 1539."

In this edition and in that of 1547 the Latin and French texts are essentially the same, but there are several various readings, especially in the French four-

lined stanzas; thus:—

Ed. 1539. F. RVTII colligens spicas in agro Booz, inuenit gratiam coram eo. Collectas spicas defert ad Socrum.

> Ruth ua aux champs les espicz recueillir, Au moins ce qui des moissonneurs restoit, Alors Booz a qui le champ estoit En grand doulceur uint la dame accueillir,

Ed. 1547. F. RVTII colligens spicas in agro Booz, inuenit gratiam coram co. Collectasque spicas de fert ad socrum.

Ruth ua aux champs pour le bled qui restoit Aux moissonneurs, en espicz recueillir, Deuant Booz (à qui le champ estoit) Grace trouua, qui la feit accueillir.

The two stanzas at the end of the volume bear the device of Gilles Corrozet, and we may therefore with considerable certainty adopt Brunet's conclusion, *Manuel*, iii. col. 252, "Les quatrains français placés au bas de chaque figure, sont aussi très-probablement l'ouvrage de Gilles Corrozet."

III. "HISTORIARUM VETERIS TESTAMENTI ICONES ad viuum expressæ. Vnà cum breui, sed quoad fieri potuit, dilucida earundem & Latina & Gallica expositione." (Device of the Frellons, *crab and butterfly*; motto, "Matura") "Lugduni Sub scuto *Coloniensi*, apud Ioannem & Franciscum Frellonios fratres. M.D.XLIII."

Colophon, "Lugduni, Sub scuto Coloniesi, apud Io. & Franc. Frellonios, fratres, 1543."

Small 4to. There are 51 leaves, or 102 pages, unnumbered. The contents are exactly the same with those of the 1539 edition. The 94 *Econes* have each a Latin title, a reference to a passage of Scripture, a drawing or design, and a French stanza of four lines. An edition of the same plates, with a Spanish text, was issued the same year.

Douce's copy, in the Bodleian Library, B.B. 151, has the following note in manuscript of his writing:—

- "Copies of the cuts in this book are;
- "1. In a German bible p. at Zurich by Froschouer 1536, some of which have the mark $\sqrt{}$ on them.
- "2. In a spurious edition of this 'Historiarum veteris testamenti Icones' printed at Paris for Pet Regnault 1544. 4to.
- "3. In 'Biblia veteris testamenti et historiae, artificiosis picturis effigiata printed at Frankfort 1551 for Herman Gulferie. 12mo.
- "4. In Christopher Van Siehem's Bible, they are all copied, but many with considerable variations, always for the worse.

"5. In the Louvain B. printed at Antwerp by Stelsius 1561. folio.* They are very closely and deceptively imitated."

On the whole the type in this edition of 1543 is superior to that of the 1547 edition, but there is great equality between the two in the plates. The text, however, of the French stanzas often differs; as to Job xxxviii. & xlii.:—

Ed. 1553. Iob a de Dieu les propos eutendus

Et les secretz de ses œuures haultaines,

Et pour les biens qu'il auoit tous perdus

Augmente au double en richesses mondaines.

Ed. 1547 c. Iob a de Dieu les propos entendus, Luy demonstrant par ses œuures haultaines Sa grand iustice & au double renduz Luy sont ses biens, & richesses mondaines.

IV. "ICONES HISTORIARVM VETERIS TESTAMENTI Ad viuum expressæ, extremâque diligentia emendatiores factæ, Gallicis in expositione homœoteleutis, ac versuum ordinibus (qui priùs turbari, ac impares) suo numero restitutis." (Device, crab and butterfly, motto "MATVRA.") "LVGDVNI, Apud Ioannem Frellonium, 1547." Colophon, "LVGDVNI, Excudebat Ioannes Frellonius, 1547." Small 4to.

The volume consists of 52 leaves, A—N in 4 s, or 104 pages, all unnumbered. There are 94 Bible Prints, and a print of the four Evangelists, "by a different hand," as Douce remarks; for "they do not offend in want of proportion as do Holbein's."

M. Edw. Tross, as quoted by Brunet (Manuel, iii. col. 253), says there are two kinds of copies of this book, with the French and Latin text, dated 1547,—"La première, dont les epreuves sont pâles, mais belles, a été tirée sur les bois originaux; la seconde, sous la méme date, l'a été sur des clichés." The differences however are, I think, too great and too numerous to be accounted for, except on the supposition that there are three kinds of copies, if not really three distinct editions by the same printer, at the same place, and in the same year; that the earliest has darker impressions and abounds in errors; that the second kind, of lighter hue and of greater correctness, was printed on discovery of the mistakes; and that the third, differing in type, in contractions, in stanzas, and in several other particulars, was really a fresh edition set up again after the type of the other two had been distributed. I will distinguish the three kinds by naming one, edition 1547 a, the other, edition 1547 b, and the third 1547 c.

^{*} As early as 1540 Stelsius had copied Holbein's Bible Figures with a Latin and Spanish text, "YMAGINES de las historias del viejo testamento, &c.," of which a notice is given, together with some photoliths of the plates, in our Illustrative Plates.—II. G.

Of 1547 a there is a very fine copy in the print-room of the British Museum; of 1547 b and 1547 c I have seen and examined at least five copies in the British Museum, the Bodleian Library, and in private hands. A copy of 1547 b, belonging to Mr. Joseph Thompson, of Wilmslow, near Manchester, is the one from which our fac-simile reprint has been taken; and a copy of 1547 c in the Emblem-book Collection of the late Joseph Brooks Vates, Esq., of Liverpool, is that from which we give variations in the Latin text and in the arrangement of the French stanzas. The two kinds, 1547 a and 1547 b, generally agree; but between them and edition 1547 c there are considerable variations and differences.

For instance, edition 1547 a, in the colophon, prints LVGDVNI in italic capitals; ed. 1547 b and ed. 1547 c, LVGDVNI in Roman capitals; ed. 1547 a places the plates, Nos. Ivi & Ivij, in wrong order, assigning that which represents Solomon's sacrifice to David's service of Music, and David's service of Music to Solomon's sacrifice: editions 1547 b and c put those plates in their right places; ed. 1547 a and ed. 1547 b, at No. 82, Faith triad by fire, Daniel iii., print the French stanza—

Sign. L4 verso. Au four ardant (car le Roy l'institue)
Sidrach, Misach, Abdenago, sont mis.
Pource qu'ilz n'ont adoré sa statue
Mais Dieu en fin deliure ses amis.

But ed. 1547 c gives the stanza in this way :—

Sign. L 4 verso. Sidrach, Misach, Abdenago sont mis Au four ardant, car le roy l'institue, Pour ce qu'ilz n'ont adoré sa statue, Mais Dieu en fin deliure ses amis.

;; ;; ;;	F 4 v. 2 Reg. xi, G 1, 2 Reg. xii G 1 v. 2 Reg. xiiij G 2 v. 3 Reg. i G 3, 3 Reg. v G 4 v. 4 Reg. ii H 3, 1 Paral, x	;; ;; ;;	xlij xliij xliiij xlvii xlvij 1	Eds. 1547 a & b. uxore dormiës baille une lettre urbs Ammonitar Absalom à patre dormientem sans faiet vicieux ut gratulentur Salomoni ab ursis en l'air, dedans caput uerò	Ed. 1547 c. vxore dormiens baille une lêtre vrbs Ammonitarum Absalò a patre dormiètem sans faiet uieux ut gratulentur Salomoni ab vrsis en l'air delans caput verò vestimentis
		,, ,, ,,	lxix lxxi lxxx		

With Brunet's words this long note may conclude:—" Le nombre des pages est le même dans les deux (trois) tirages, mais on remarque dans leur texte beaucoup d'autres variantes que celles que nous venons de signaler."

N.B. From the same plates a Spanish version was issued in 1549, in small 4to, pages 204, by John Frellon. The French stanzas were omitted, and their place supplied "en lengua castellana."

It is not necessary here to mention any later reprints of the original work,

(2)—FRANKFORT EDITION, 1551.

Page 33. This edition is referred to in a manuscript remark by Douce in his copy of the *Icones* of Holbein, ed. 1543. The title is set within an ornamental border, having at the foot the scene of the Saviour's birth.

"BIBLIA VETERIS TESTAMENTI et Historiæ Artificiosis picturis effigiata. BIBLISCHE Historien Kunstlich Fürgemalet. Franc. Apud Hermannum Gulffericum. Anno M.D.LI."

Colophon, Bedruckt zu Franckfurt am Mayn durch Hermann Gülffericen." An heraldic plate with vengeance both on

helmet and shield.

Small 4to Vol. 1.53 decimetres by .94; or 6.02 inches by 3.7; full pages 1.15 d. by .7; figure plates .6 d. by .7.

Reg. A—I in 8 s. = 72 leaves, or 144 pages.

The Bible Prints are 139, and include all Holbein's *Icones*, except three or four. Each plate is preceded by a Latin title, usually by Latin stanzas, with a reference to the passage of the Scriptures; below the print there is the same passage in German.

In his copy Douce has written "the designs by Hans Brosamer; many borrowed from the *Icones veteris Testamenti* of Holbein. Heinekin, iii. 373, mentions a prior edition, p. at Leyden 1547." He also names "an edition Francof. 1557, 120, with two or three cuts substituted for some in the former

editions that were perhaps lost."

Also bound up with the above BIBLIA;

1. "NOVI TESTAMENTI, Iesv Christi Historia effigiata vna cum alijs quibusdam Iconibus." (Print, the Crucifixion and Christ teaching.) "Das New Testament und Historia Christi sürgebildet. Franc. Apud Herm. Gulffericum."

Colophon, the same heraldic plate; motto, "Christus

in nouissimo die iudicaturus uiuos & mortuos."

Reg. A-G in 8s. = 56 leaves; or 112 pages, unnumbered. The plates are 108, with Latin titles and German texts.

2. "APOCALYPSIS S. Ioannis." (Device, the vision of Christ to S. John.) "Die Diffenbarung E. Johannis. Francofvrti Excudebat Hermannus Gulffericus 1551."

Reg. Aa8—Bb6 = 14 leaves, or 28 pages, bearing 26 prints, each with a Latin text above and the German below.

(3)—FRELLON.

Pages I and 34. John Frellon, whose name appears on the title-page of Holbein's *Icones*, ed. 1547, and Francis Frellon, who, as Franciscus Frellœus, addresses a Salutation to the Christian reader in the *editio princeps*, 1538, were printers in Lyons from 1530 to 1570. According to the *Biographie Universelle*, vol. xvi., ed. 1816, they acquired celebrity by the correctness of their editions. It has been said that they assumed a *frelon*, i.e. a hornet, as their device; but *Les Images de la Mort*, ed. 1547, and *Icones Hist. Vet. Test.*, 1547, both bear the device which of old belonged to the Emperor Augustus, the crab and butterfly, with the motto restricted to the single word MATVRA, *hasten*.

Nicolas Bourbon addresses one of his poems, Nuga, vii. 167, "Johanni et Francisco Frellæis germanis fratribus;" from which it has been hastily concluded that they were of German race; but germanis properly denotes, here, brothers by the same father. John was the elder, and though said to have died in 1559, his name appears in Pliny's Natural History in 1561. Francis, the younger brother, survived

several years.

Disgusted by his disputes with the medical faculty of Paris, the famous Michael Servetus, in 1536 came to Lyons, and dwelt some time with the Frellons as corrector of the press; but after removing to Charlieu, on the invitation of the Archbishop of Vienne, in Dauphiny, he settled in that city. John Frellon was the friend both of Servetus and of Calvin, and was the medium of their communication; and when in 1553 Servetus printed at Vienne his now rare

work, Christianismi Restitutio, John Frellon undertook to send copies of it to Frankfort. This chiefly was the writing for which the author suffered at Geneva a most

cruel and horrible death.

An edition of the *Nouveau Testament*, 1553, 12mo, was one of the most remarkable books which the Frellons published, and it is sought for because of the oddity of some of the engravings; for instance, in our Lord's temptation the great adversary with cloven feet is attired in the habit of a monk; but it was an age in which similar strange devices found encouragement.

(4)—NICOLÁS BOURBON—

Page 35—The poet, as he is named, was born at Vancleuvre in 1503, and died some time after 1550. By great effort, from the condition of a blacksmith, which he celebrates in his poem *Ferraria*, the Forge, he rendered himself of so much note for his acquaintance with literature, and especially for his knowledge of the Greek language, that Margaret, queen of Navarre, entrusted to his care the education of Jeanne d'Albret, her daughter, the mother of Henry IV. He published several works connected with education, but devoted himself chiefly to Latin poetry, in which he composed his Nuga, or Trifles, first printed at Paris in 1533. The editions of Lyons in 1538 and of Bâle, 1540, are much more ample, and bear the title, "Nugarum libri octo." Opinions differ much as to the worth of his Latin verses. He was a favourite with Francis I.; Erasmus and Paulus Iovius esteemed him, but Scaliger declares him to be a poet without name and without consideration; yet in 1685 his poems were reprinted in 2 vols. 4to, "ad usum Delphini." The epigram of Joachim du Bellay on his *Nugæ* is very smart:—

[&]quot;Paule, tuum inscribis Nugarum nomine librum; In toto libro nil melius titulo."

i. c. The title of *Trifles* for thy book thou dost claim;
In the whole book there is nothing better than the name.

Bourbon, however, had some just appreciation of good poetry, else he would not have so much admired Buchanan's *Paraphrase of the Psalms*, nor have said that he would rather have been the author than to have been appointed archbishop of Paris.

(5)—THE COAN.

Page 35. Apelles was so named by Ovid and Pliny, because they supposed him to have been a native of Cos, an island of the Cyclades. Apelles flourished between 352 B. C. and 308; Parrhasius about 399 B. C.; and Zeunis about 410 B. C.; so that it was very convenient for the poet Borbonius to have an elysium in which to represent them conversing and sorrowing together.

(6)—GILES CORROZET.

Page 37. It is the same Giles Corrozet, printer-book-seller and author, of Paris, who in 1547 placed on the title-page of his books the pretty though punning device of a roce within a heart, Cor-rosa, and to whom some have attributed the French stanzas to Holbein's Figures of Death. After a very successful life, which began at Paris January 4, 1510, he died there July 4, 1568, and at his wish was interred by the side of his wife, with whom he had always lived in perfect union.

In his youth he had scarcely received even the rudiments of education; but we are told "he was able to repair lost time, and learned, without a master, history, geography, Latin, Italian, and Spanish. He had a talent for French poetry, and his tale of the *Compte du Rossignol*, in 1546, would not have been disavowed by the best poets of his age." His works, including translations, are nearly forty in number, and several of them of considerable labour. We will mention only those which have a connection with Emblem literature.

1. "HECATOMGRAPHIE, C'est à dire les descriptions de cent figures & hystoires, contenantes plusieurs Appophtegmes, Prouerbes, Sétêces & dictz tant des Anciens que des modernes. On les vend à Paris, par Denys Ianot, Librarire & Imprimeur, &c. 1540." Svo, leaves 108.

The authorship is fixed by the Plus que moins, Corrozet's well-known device, at the end of his lines-"Avx bons espritz & amateurs des lettres." The devices are all set in beautiful borders, which are the same with those in La Perriere's Theatre des bons Engins, 1539, also published by Denys Ianot.

2. "LES FABLES du tres ancien Esope phrigien, en rythme françoise auec

leurs arguments." Paris, 1542, in 16mo.

The edition of 1544, in small 8vo, "De l'imprimerie de Denys Ianot, Imprimeur du roy en langue françoise," shows that the authorship is in Corrozet. The woodcuts cause this work to be sought for.

3. "LE TABLEAU DE CEBES de Thebes, ancien philosophe, & disciple de Socrates : Auquel est paincte de ses couleurs la uraye ymage de la uie humaine, & quelle uoye l'homme doit elire, pour peruenir à uertu & perfaicte science. Premieremet escript en Grec, & maintenant expose en Ryme Françoyse (par Gilles Corrozet). Auec Priuilege du Roy pour cinqu-ans 1543, A Paris, On les uend en la grand salle du Palais en la boutique de Gilles Corrozet."

Colophon, above Corrozet's punning device of a rose within a heart :- "Fin du Tableau de Cebes de Thebes, de la Volupté vaincue, & des Emblemes. Imprimé nouuellement à Paris, par Denys Ianot imprimeur du Roy en langue

fraçoise. 1543."

The volume is a 12mo of 64 leaves, though by passing from lvi to lxij, numbered I-lxix. It consists of three parts, each with its appropriate devices. PART I.—" Le Tableau de Cebes de Thebes," with 12 plates, the last motto, "Plus que moins," fol. v-xl. PART II .- "Volupté vaincue," with one plate, fol. xl verso-xlviij. PART III. - "Emblemes," with 15 plates, fol. xlix-lxiv. It is a work in French verse, and of considerable rarity. Some of the woodcuts are pretty, and nearly all well illustrate their subjects.

4. "LA TAPISSERIE DE L'EGLISE chrestienne & catholique: en laquelle sont depainctes la Natiuite, Vie, Passion, Mort & Resurrection de notre Sauueur & Redempteur Jesu Christ. Auec vn huictain soubz chacune hystoire pour l'intelligence d'icelle. A Paris, de l'imprimerie d'Est. Groulleau. 1549." 16mo.

For colophon, the motto Plus que moins, and Denys Ianot's printer's mark,

bearing his motto, Nul ne s'y frote, and also Patere, aut abstine.

The volume contains 104 leaves and 180 woodcuts, and is a work of rarity.

5. "HISTORIARUM Veteris Testamenti icones ad vivum expressæ, Auec une brefue exposition sur chascunes hystoires : nouvellement translate de latin en francoys (par Gilles Corrozet). Paris, veufue de Guil. Le Bret. ou Nic. Buffet, 1550, in 16."

(7)—ENGLISH VERSION, 1549.

Page 39. From the Douce Collection, T. 240, in the Bodleian Library, we take the full title of the work.

"THE IMAGES OF THE OLD TESTAMENT, Lately expressed, set forthe in Ynglishe and Frenche, vuith a playn and brief exposition." (Frellon's device.) "Printed at Lyons, by Iohan Frellon, the yere of our lord god, 1549." Small 4to, pages 104.

Colophon, the printer's device within a circle, the motto

Matura.

The blocks for the plates, including those of the evangelists, are the same as those which were used in the edition of 1547, and reproduced in our fac-simile reprint. The other contents of the English version are also the same, except that the Latin titles of the subjects have been omitted, and English titles put in their place. There are differences between the two editions in the spelling of several words in the French stanzas.

The English is of a most peculiar strangeness, to be matched only by "Storys and prophesis," 12mo, 1535, "prentyd in Andwarpe," or by "Stamm Buch," 8vo, 1619, issued at "Franckfurt-am Mayn," in Latin, Spanish, Italian, German, English, and Flemish.

(8)—CREATION. GENESIS I.

Page 39. In Holbein's *Icones* there are no titles, except the Latin descriptions above the prints: but a number and a title have been prefixed to each subject for the sake of convenient reference.

The Creation of Eve is treated by several artists according to the same traditionary type handed down from the fifteenth century. It is in the Nuremberg Chronicle, 1403; in Coverdale's Bible and in Storys & prophesis, 1535; in the Zurich Bibel, 1536; in the opus singulare on the Old and New Testament by Velmatius, 1538; in Bernard Salomon's Bible Prints, 1553; in Maraffi's Figere del vecchio Testamento.

1554; Jost Amman's Biblische Figuren, 1564; and Stimmer's Figuren Biblischer Historien, 1576. Henry Aldegrever, however, a celebrated disciple of Albert Dürer, and very prolific of Bible Prints, about 1540 put forth a very fine representation of Eve's Creation, in which from Adam, in deep sleep, the Creator is pictured literally taking a rib and grasping it in the left hand, the right hand with the action of command accompanying the omnific word.

The same traditionary type prevails too in the designs by various painters of the earlier scenes of Bible History; the Temptation, the Expulsion, and the Curse, have very much of the same character, as if authority prescribed a similar method of design, to depart from which would be

profanity.

(9)—THE MINISTRY OF MUSIC.

Page 62. In the earlier 1547 a edition, by John Frellon, the *Icones* lvi. and lvii. are misplaced, as we have before observed, at p. 84; but in the later 1547 b and c editions, they are set right. The misplacing of the *Icones* named is not, however, the only difference, and variations in the text of the French stanzas, as we have shown pp. 84—86, point to not less than three impressions or editions at Lyons, 1547 a, 1547 b, and 1547 c.

(10)—VARIATIONS IN THE TEXT.

Pages 71 and 73. Among other variations of text in the Lyons editions, 1547 a, 1547 b, and 1547 c, already noticed, pp. 84—86, the editions 1547 b and 1547 c present the following:—

At Sign. L, Isaiah i. (Plate lxxv. Trans. p. 71).

1547 b reads Plourant, lamente Isaie prophete
Du peuple Iuif les grandz pechez, & uices
Puis Dieu (par luy) de ce peuple reiette
L'hypocrisie auec leurs sacrifices.

1547 e reads Du peuple Iuif les grandz pechez & uices Pleure & lamente Isaic prophete, Puis Dieu (par luy) de ce peuple rejecte L'hypocrisie auec leurs sacrifices,

At Sign. L 3 verso, Ezech. xliii. (Plate lxxx. Trans. p. 72).

1547 b reads Et la longueur, & largeur de l'autel, Vient par mesure à descrire, & monstrer.

1547 c reads Apres descript & s'efforce a monstrer, La longitude & grandeur de l'autel.

At Sign. L 4, Ezech. xlvii. (Plate lxxxi. Trans. p. 73).

1547 b reads Ezechiel uoit du temple caux coulantes, Et les confins de la promission, Des douze aussi lignes excellentes Monstrée à luy est la diuision.

1547 c reads Au teur du temple il noid eaux demourantes, De l'orient uers le midi courantes : Puis des Tribus noid la division Dans le pays dict de promission.

There are many minor differences between ed. 1547 b and ed. 1547 c; but these are the greatest. Such variations justify the conclusion that within the year 1547 Holbein's Bible Fgures had been once, if not twice, reprinted by John Frellon.

Had it been required or desirable, many additions might have been made to the foregoing notes, and on variations of the text between the EDITIO PRINCEPS of 1538, and the intervening editions down to 1547 and 1551. Such additions might be curious, as pointing out how a work may remain essentially the same in its features and in its facts, and narratives, whether of prose or of verse, and yet may have undergone a great number of alterations, amendments, and corrections.

And if these take place in a printed book within the short space of thirteen years, from 1538 to 1551, how much more likely to prevail when an author himself rewrote or revised his manuscript. The argument therefore against

the genuineness and authenticity of a work is by no means so conclusive as it has been imagined to be, because of variations appearing in different transcripts and reprints. The French verses of Giles Corrozet to the Bible Figures had been revised; to the edition of 1538 two plates had been added, Nathan's Reproof of David, and Isaiah lamenting the Sins of Fernsalem; one Latin text had been discarded and another substituted; Spanish stanzas had supplanted French, and Latin verse been united to German prose; yet the book is really the same book, identical in its subjects amid all this diversity, and in the method of treatment. Rash would the critic be who for such reasons declared the book unworthy of reception, and that the Bible Figures were not Holbein's invention.

From these facts it is not the Editor's part to draw a moral,—yet they apply to not a few of the questions which involve the rejection of authorities because of discrepancies,

additions, and variations.

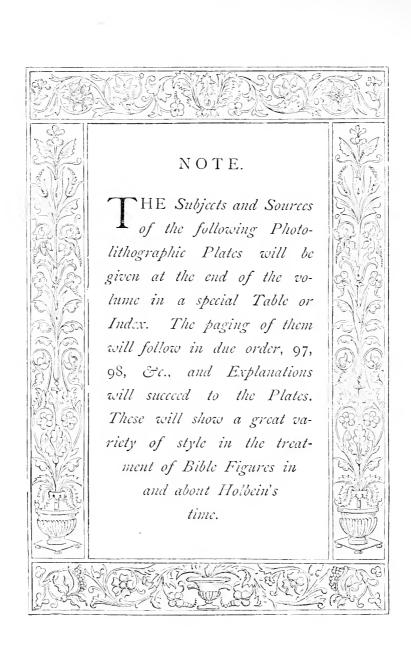
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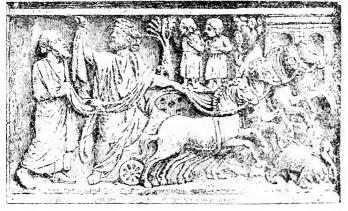
HOLBEIN'S HISTORICAL FIGURES

OF THE OLD TESTAMENT,

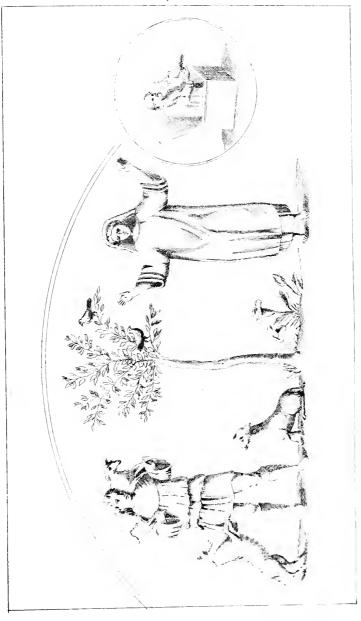
WITH SOME ACCOUNT OF THEIR SOURCES.





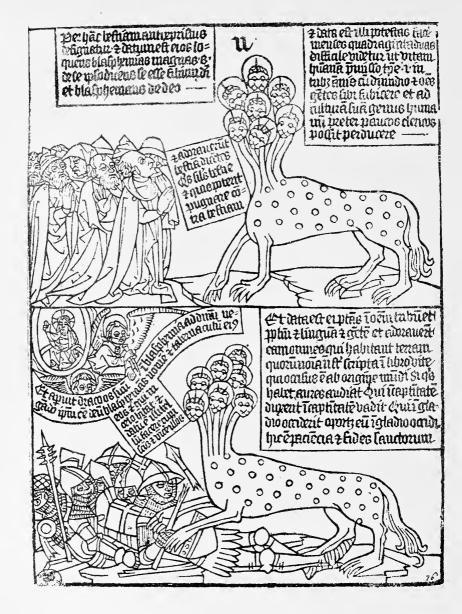








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Cena acom homan hid i agno palchali of ha gara palircie a vidrize solelet maducai hac aguit cominus pino perpid fily ilil madurae On decreuit ces de coppuia levuloute librand The rps facementum cubailtie pmil me ithinis Qu nor de dyabolica prate cripe voluit Q ii film ifri agmi paichalan mandurabant Duccicci crau baclos i maibs tebat a fabad im giantes fuccion ert y mone Leorpis cashirare Ed teneres bados i maibs proc fitei firmitate Dehit can erd flure i bona vim a ichonucit E d no le mern repone i hum de qui limite reil Agmeeni cochar cu lactulis adilibe of fr amae En nos cem? corp! tomini ai aiv ofcoe madurac of good agninn palchale mbad potes caciac Edido p petes nili facre lepaie d'litera telifre Coimes ergo peter hos calciare tenemic Cauendo ne desiderna con soide aha maculentur Agme palchal non hud corran is alle inno या वांत्रक के? वर्ष ignitus क्योत्या भागातिवादे वांत्रात Epg cukailha ili ipc pais t vini commid Por of meldiferch faceros Frex himmanid dinor for tra i di abraha hirabad valiancius ct mite spolia z loth ai mitis captis abburcts A waham at cu fuis ipos ilcouchatur

Erodi rui caplo

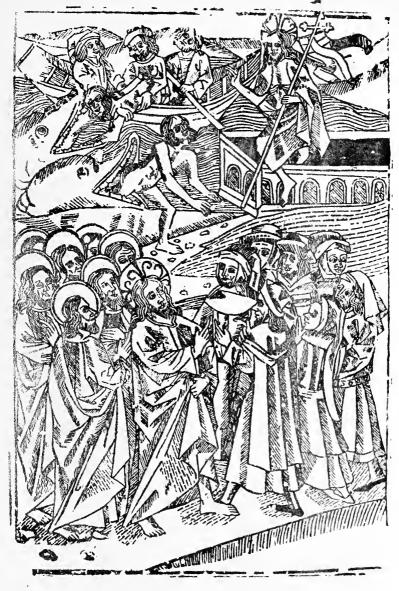
Et pairiere ai impris ad sprin rainthat occurrid an ci melchileach offeres pane 3 min In quo pfigurabuffer lacramentu duinum Alekhileded ean ver Elacedos dei altissimi Educrebed liqui comini mi ihu epi Fos eni è rer anionnua remia creavit Apr i laiws of pmam millam celebraud Michiledech zer I lactor pane I vina oballit Tro lub fve pais x vini k lacramenci ilhaus a pp lados leds orolnem melchiledech appellat da h' facramentii oblacce melchifeteh phicubat meldifeach eat laters zean phaires wint Ang pulche phimabad digmas lacedtal Sourwire et pub din primps rankes gai dimmam pcellig oce priapes ipiales Excelled con print oco printches et whis Ena gramo oce bruce angelicus facerrores e i facinenta obciidas agriface neglic Dec parrierche ner whe olifice pourrund Der maria fili? di olim lel iannabatur Ber facertytem at lepi? pais carne tillbatur Secretes agit pri facramenti tem? herart वार राजि हो स्मार्थ कि कि कि हो है। वार्थ होता है व्यर्थ होता है Poc ibilda nobita facramenticani venem Dy a rentigi meant i pretium fepani

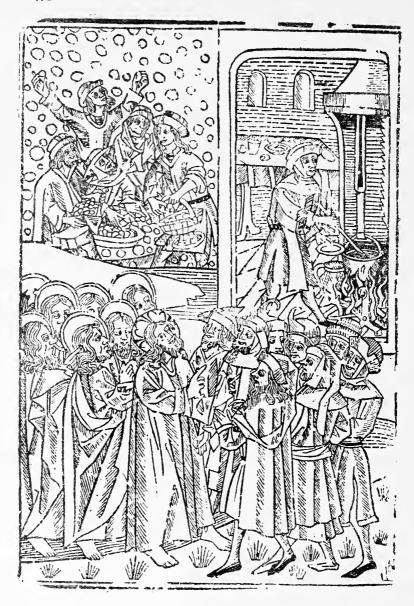
Senelis rinio caplo













Secunda Matthei imago

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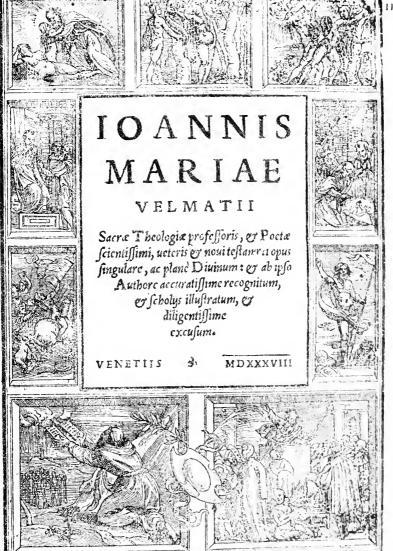
Tertia Marci imago



Victima li quondam hectuit & louis ille lacerdos Hanc igitur Luce pingimus effigiem.









ARGVMENTVM III.

Tertius adlachrimas commisso errore parentes
Impellit queritura, parens cum coniuge primus,
Hac eadem mæstas depromit corde querellas,
Quos ferus aggreditur dæmon, se es separat adam
A sibi dilecta, paritur dolor, omnia narrat
Primæue conquestus humo sie dissona concors
Quæ prius amborum fuerat, de more, voluntas,
Hi simnles cocuntiprimo violantur es ortu,
f i i

a @ Primæuz humo ora tius principem limum di kit ode-ki . primi car; minum.



QVOS mundi exaltat fælix fortuna fauemus, Quos q; præmit pmimus, fugimus fua ueta negamus. Videre affiry medos in bella furentes.
Senserunt divinus item quæ protu'it, armis
Exposei babilon medo las sura superbo,
Estet in interitu regis, dant terga tiranno,
Noele furunt ciues magna babilonis, er orco
Sacrilegum misere ducemuino ergo sepultus
Rex caditer multo lapsans in sangune sudit
Vitam indignantem, ca cas er sugit ad umbras,
Grandis enim ut b babilon natura fortis, er arte
Nil slumen misero reginil mænia prosust.
Mænia amica manus, turres sincera woluntas,
O'reges aquid tela iwant nisi dextra potentis

att Effet deell 4.

ber Viquan II.n

BIBLIA

PICTVRIS ILLVS TRATA.

BREVES IN EADEM ANNO-

tationes, ex doctifs. interpretationibus, & Hebræorum commentariis.

Interpretatio nominum Hebraicorum. Index Epistolarum & Euangeliorum totius anni.



PARISIIS.

Ex officina Petri Regnault, sub scuto Colonien in vico lacobeo.

M. D. XI.



ad cum. "Qui extendens manum dexte "Et, Mael ram, posuit super caput Ephraim iunio ris fratris: finistram autem super caput Manaffe qui maior natu etat, commu -Heb, it .d tans manus, ||Benedixit@ Iacob Tofepli & ait, Deus in cums confeedu ambula

ucrunt patres mei Abraham & Isac, deus qui pascit me: ab adolescetia mea vique in præsentem diem, angelus qui eruit me de cuneis malis benedicat pueris iftis : & inuo cetur fuper cos nomen meum, nominaquog patrum meo tum Abraha & flage. & crefcant in mul

D titudinem super terram, Widens auto Toleph quod pofuillet pater funs dexte ram manum fuper caput Ephraim agra uiter accepit : & appreliensam manu patris leuare conatus est de capite Ephraim, & transferre super caput Ma naffe. Dixitque ad patrem, Non ita couenit pateriquia hic est primogenitas, pone dexteram tuam fuper caput eins, Qui renuens ait, Scio fili mi fcio: & ifie quidem erit in populos & mult plicabie turifed frater eius junior, maior erit illo, & femen illius crefcet in gentes. Be nedixitincis in tempore illo, dicens, *benedi- in te benedicetur'itrael, atque dicetur' cet, " di- Faciat tibi deux ficus aphraim & ficut Manafie, Confittuitin Ephraim ante Ma

nallen, Et air ad joseph filium fuum,

In ego morior, & eru deus vobucum

reducetque vos ad terram patrum ve » ilrorum. Do tibi pattem vnam extra fratres tuos, quam tuli de manu Amorrhai in gladio & arcu meo,

CAP. XLIX.

12 lacob benedicit fiule prædicit filiis fuis quid euenturum fir cis, Eligit fibi le pulturam. Montui.

Ocauit autem Iacob filios fuos, A & ait eis, Congregamini, vt annuntiem qua ventura funt vobis in diebus nouissimis, congre gamini & audite lilu Iacob, audite lira fi.tu, ac el patrem vestrum. TRuben primogenitus mens, tu forn- cras pri

tudo mea & principium dolotis mei: inogeniprior in donis, maior in imperio, Effu- tutam, fus es licut aqua non crefeas: quia l'al- facerdocendifti cubile patris tui , I maculafti iium , & ffratum cius. regnum.

Asimeon & Leui fratres: vasa miquiti- at nonhybeliantia). In confilmin corum non products veniar anima mea, & in coeta illorum &c. non fit gloria measquia | in furore fuo Supas, b occiderunt virum, & in voiuntate fua 'in terra fusfoderunt murum. Maledidus furor peregricorum, quia perunax: & indignatio nationis corum,quia duta : digidam cos in 12- fuz. cob; & dupergam cos nu tiraci, Sup.31.d

cet,



Liber Ruth:

CAP. 1. I Elimelech mortuo apud Moabitas. Noems revertitur in Rethlehem cum Ruth vxore filii fui defuncti.



fua, ac duopus liberis . Ipse vocabatur Elimelech, & vxor eins Noemi: & duo filii alter Mahalon, & alter Chelion, Ephrathæi de Bethlehem Iuda, Ingressique regionem Moabitidem, morabantur ibi.Et mortuus Elimelech maritus Noemi : remanlites ipia cum duobus filits, Qui acceperunt vxores Moabitidas, quarum vna vocabatur Orpha, altera Ruth . Manteruntque ibi decem annis, & ambo morni funt, Mahalo videlicet & Chelion:remanfit mulier or -, bata duobus liberis ac marito. Et furienn vit in patria pergerereum viragi rana fu i de regione Moabitide; audies an chim quo. Trespexisser dominus po panen funm, & dediffer eis efeas, Egref ta ell maq de loco peregrimmionis fine cum viraque nuru: Ci tam in via reuei-

tendi polita in terră tuda, dixit ad cas, tte in domum matris vestræ, faciat vo bifeum dominus mifericordiam, fieut fecistis cum mortuis & mecu. Det vobis inuentre requiem in domibus virorum, quos fortiture effis. Et ofculata eit cas. Quæ eleuata voce, flere corperunt, & dicere, Tecum pergemus ad populu tuum. Quibus illa respondit, Renertimini liliæ meæ, cur venitis mecu?hum vltra habebo filios in vtero meo, vt vz ros ex me sperare possitis?Renertimini filia mea, & abiteitam enim leneaute confecta fum, nec apta vinculo coniu- C gali, etiam li possem hac nocte concipe re, & parere thos, fi cos expectare vehus donce crescant, & annos pubertaris impleant, antè eritis vetulæ quam nubatis. Nolire quero nhæ meæ facere hociquia vestra angustia magis me pre mit, & egreffa est manus domini contra me. Elenata igitur voce, rurium ile-re corperunt, Orpha ofculata est sociá ae renerfa eft: Buth adhælit foerui fue. Cui dixit Noemi, En reuerta est cogna ta tua ad popula fuum, & ad deos fuos, vade cum ea. Que respondit, ive ad- reogasm nerferis milu) vi relingua te & abeam: quocunque enun perrexeris, pergam: & vbi morata fueris, & ego pariter in > rabor. Populus tuus populus meus, & deus tuus deus mens, Qua te terra mo



Muper

PSAL, LII. Tinfinem. "pro' Mahalath intelligentia Dauid.

I Quales fint infideles, vide vial. 13. Ixit infipiens in corde firs, Non eft deus,

Corruptifunt & abominabiles fa En funt in iniquitatibus : non est qui leciat bonum.

Deus de calo prospexic super filios ho minum : vt videat fi eft intelligens, aut requirens deum,

truerunt: enivng.

"compu- Omnes declinauerunt, fimul inutiles factifunt non eft qui faciat bonum, non est vique ad vnum).

Nonne scient omnes qui , perantur ini quitatem,qui deuorant plebem ine-e am vt cibum panis?

deum non invocauerunt: Illic trepi. 14nerant timore vbi non erat timor, castrame quoniam deus dissipante ossa reorum qui hominibus placent': cofuli funt, tra te: quoniam deus spreuit eos.

> Quis dabit ex Sion falutare Ifraelfoum conuertit deus captinitatem plebis fuæ, exultabir 1acob, & lærabitur liruel.

PSAL, L111, 54. In finem, in caiminibus intelle. Aus Dauid Heum venissent Zi-=.Re,23,d

phei, & dixiffent ad Saul, Nonne Dauid abiconditus est a pud nost

Kau inuocatio contra impios. Gratiarum aftio.

Eus in nomine tuo faluum i.e. fac : & in evirtute) tua indica me.

Deus exaudi orationem meam : auribus percipe verba oris met. Quoniam alieni infurrexerunt aduerfuin me,& forces quælicrunt anima

meam: Si non propositierunt deu aute confpettum funm,* . Ecce er un deus adiunat mei 3. dns fu *Sela.

feeptor off amma mea! "Auerte) mala mimicis mots: &t in ve- me. ritate to i disperde illos.

MVolunt è facrificabo abi, & confiteber nomini tuo domine quonium Fraumeff.

Oconiam ex omni tribulatione eriput hi me : & fuper immicos meos depexitoculas meus.

PSAI. 11111. 55. ¶In finem, in carminibus intelle dus Dauid.

Chriftus petit aberari ib mmicis. Fugiens judæos, orat contraces, Conqueritor de Inda domeshico pioditore. Exauditur, solicitudo in deu.r. rencicada, Impiorum interitus. -THE LAST

dine

" vidit club, 1 nonem)

16. 47.c. hell's fuis: Trece ego id to dicit dis ex culle fuerint, cadent in as comeder. * 5mbri- ercituum: & renelibo pudenda tua) in as tuas facte tua, & oftendam in gentibus nufiatpitu- ditatem)mam, & regnis ignominia tua. Et proficiam tuper to aboninatioes, &

B contumeltis te afficiam, & pona te in "tang for exepla". Et eritiomnits qui viderit te, re filiet à te, & dicet , Vallata elt Nimme: "codole- quis comouent fuper te caput?? vnde quarum cotolaterem tibit "Nunquid -"que mul melior es Alexandria populoru, q ha-/ cifti negatiavões tuas, quam ftelle fint " Domini tos habet bitat in fluminibu saq in circuitu e193 cellibrichus expains e11, & anolaut, spricipes populos, cums diante, marcia j muri eius . AE- "Cuffodes un quafi locuffe & punti ui s quiefeet "anteinu thiopia fortitudo cius, & Algyptus, & rale po eft finis!Aphrica & Libyes fuerat i

C auxilio tun sed & ipfa i tratinigratione. "alligati ducta eft in captinirate; puuli sus ehti Fableon - funt in capite ofm viarth & fup mely tos eins nuferot forte, & oes optimates fmunitio ems'coaxilimt in copedibus, kt tu erne forte go mehricher 5,8 eris delpecta?: & tu apter mi gres anxilia ab jimico), TOes munitio micum, nes me ficut hous cu groffis futsili con

Ecce ppfs thus malieres in me lio till: inimicis tuis ad aptione panden (poi- aperiete tæ terræ tuæ,denorabit ignis vede in do os. Aquam ppter obfidione fram: t bi, fortifica extrue manitiões tuas:intra in lutud rechora calca, fubigens tene latere), ibi come - tornicem det te ignisiperibis gladio, denorabit D tavt bruchus: cogregare eigo vt bru- evel grafchus, multiplicare vi loculta. Plures fe fatus quali locuste .ocustară q cofidut in te- fortes pibus i die frigorisifol ortus elf & auo dispfiis c lanerut, & no eft cognitus locus earum femata vbi fuerint. Dormitauetut paftores tut fidrmita rex Affur, lepelient principes tin; lati ad dici tauit ppis tuus in motibo, & no cft q de te,cocogreget, No ell'obleura cotritio tua, ploferat "peffina le plaga tuacoes q audieratiau manus dittone tua, coprefferut munu fupte; qa fup que no trafiit malitia tua femper!



Prophetia Habacuc.

CAP. I.

-Q firaupos siq urofficel enole nigge plicta, mali inflos perfequatur, Chal dires luferrates effe à domino offedit 3.1 mitotum correptionem, Forum rui na, Querelain repetit



NVS QVOD vi- tionem dit Habacue prophe & iniqta ta. Viquequo domi- te exadne elamabo, & non uerto mi exaudiestvociferabo ing scou ad te a vimpaties' tentio 85 & non taluabist Qua rina in el

re offedifti mihi it.i- til le tols quitatem & c lebote, videre prædam lu

a gepter migtate . e per uer fitate, & pateris me videre valla-



ABRAHAM hospitio suscipit angelos. Promittitur ei Isaac. Post ostium tabernaculi ridet Sara. Sodomorum interitus Abrahæ prædicitur. Orat pro Sodomis.

GENESIS XVIII.



HABRAM aposenta en su posada los angeles, los qua les le prometé a lsac. Sara que esto oye se rie detras de la puerta dela tienda, y assi cuentan los angeles a Abra la destruición que a los de Sodoma estaua aparejada, por los quales despues ora.

B

SALOMON in Gabaon perrectus, petit à Deo sa pientiam & scientiam ad sudicandum populum,

II. PARALIP. I.



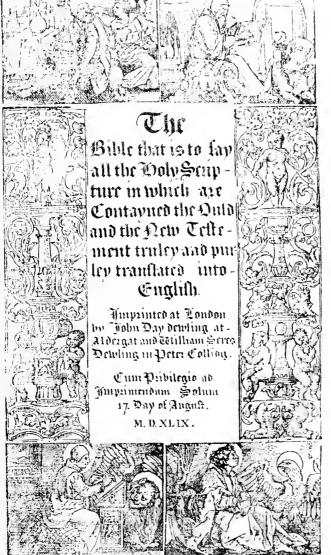
Despues de auer llegado Salomon en Gabaon, pidio a dios, sapiencia, y sciencia, para juzgar el pueblo.

SIDRACH, MISACH, & ABDENAGO, quòd statuam auream contra decretum regium non adorauerint, in fornacem mittuntur.

DANIELIS III.



Sidrach, Misach, y Abdenago son puestos enclhorno en cendido, porque contra el mandamiento del rey no quiscron adorar el citatua de oro.





BIBLIA

120

Sacra iuxta vulgata quam

DICVNT EDITIONEM, A MENDIS QVI-

bus innumeris partim scribarum incuria, partim sciolorum audacia scatebat, summa cura paríque fide repurgata, atque ad priscorum probatissimorumque exemplariorum normam, adhibita mterdum fontium autoritate, Ioannis Benedicti Parisiensis theologi industria restituta, Annorúmque a mundo creato ad Christusa víque natum supputatione illustrata.

27115 Epistor mene whit orgo decort

AdieEla est in fine Hebraicarum, Gracarum, caterarumque peregrinarum vocum cum illarum varia à nostra prolatione interpretatio.

Quin & sententiarum insignium copiosum iuxtà ac accurate collectum indices suppeginus. Je Brassorius

Duo postremò indices etiamnum accessere, quorum prior quæ in schoslis notase dignissima occurrere, alter verò insignium locorum nomina colligit.

Que legenti signa passim occurrent, epistola nuncupatoria 2. pag, manifestabit.

Secunda editio.

PARISIIS

Prostant apud Carolam Guillard, & Guliehnum Desboys, sub sole aureo, via ad dinum Iacobion.

Serpences aftu seducte parentes dum dei pracepta contemnunt, è diso pelluntur, panaque posteritati corum indicitur. illisque paradisus perpetud obseratur. III.







Ann ante A Christum 3962. Ann.mun مناه Eccle. 15.d.

130

12. Cor 11 4.

MEccif.25,d 6. diftin. c. Sed pelandum 35.dift.cap. De paris. vt cogno-Memme De pani. di 3 ludes De por di. 1. Et venit. t;; q.5. Mu lier.2. Ada.

† De pæni dif t.c Serpens. &. e. voluiffent.

15.dift cap. Simplier 1 p.q. 5. Ma nifeitum. Mulierem. † 24.q.3 cs. Cum ergo. D t 50 dilli. In capire.c. 111 q.z.cap. In ecclefiaflico.

[4] Ed & ferpenserar callidior conclis animantions terrae, que fecerar 1. Etial que dixir domi dominus deus. Qui dixit ad mulierem: Cur pracepit vobis deus, mni hon comedens de ovt non coinederetis ex omni ligno paradisi?] Cui respondit mu- est cum vos odio habere. lier: De fructu lignorum que sunt in paradifo, vescimuri de fru-Au verò ligni, quod est in medio paradis, pracepit nobis deus ne quiquam comedetis ne.

comederenus, & ne tangeremus illud, ne forte moriamus. Dixit autem ferpess que contagere dans ne ad mulierem: † Nequaquam morte moriemini: Scit enim deus, ep in quocunque a l'accimonation die comederitis ex eo, aperientur oculi veltri, & critis ficut dij, scientes bonum & lut adinissame surre malu. Vidit igitur mulier, quòd bonu effet lignu ad vescendu, & pulchru Joculis, sum musicu loqui. Chry *aspectuq; delectabile:]1 & rulit de fructu illius, & comedit deditq; viro suo. AQui solon Gege honul 16 comedit: & aperti funt boculi amborum. Camque cognouissent se esse nudos co- fer. fuerunt folia ficus, & fecerunt fibi perizomata.] Et cam audiffent vocem doni - Defiderabileque ad fi ni dei deambulantis in paradifo ad auram post meridiem,] abscodit se Adam & secure exor eius à facie domini dei in medio ligra paradifi. Vocaufique dominus deus, b. Nog de orulis sentification de librario de l Adam, & dixit ei: Vbi es? Qui ait: Vocem tuam domine audiui in paradifo] & ti- Chry in Gebe hom. 16. mui, co quòd nudus essem, & abscondi me. Cui dixit dominus: Quis enim indica- & entem dici nit tibi, qu'èd nu dus essessinis qu'èd ex ligno de qu'è præceperam ubi ne come de 7. later arbores horres. res, comedifti? Dixitque Adam: Mulier quam dedifti mihi fociam, dedit mihi de 9. Ve mecum effet C ligno, & comedi. Et dixit dominus deus ad mulierem. Quare hoc fecifti Que re- 10 Sedunt me , sel per spondie: † Serpens to decepit me,] & comedi. Et ait dominus deus ad serpentem: 11. Hz omnubus animum. Quia feculti hoc, maledictus es inter omnia animantia, & bestias terra. Super tibus. poctus tuum gradieris, & terram comedes cum dis diebasvice tue. Inimicitias potur y responsum ex coa
nam inter te & mulierem, & demen tuum & semen illius: 12 Ipfal conterer capit dis 12 de grammistentas,
& talen que omni contuum. & tu 15 infidiaberis calcaneo] eius. Mulieri quoque dixito 14 Multiplicabo a-pose durt. Chrysotto in rumnas tuas. & coceptus tuos 15 In dolore paries filios 1, & 17 sub viri potestate eris.] Grant filios 1 sub viri potestate eris. & ipse dominabitur tui. Adæ verò divit: Quia audifu vocem vxoris tuæ, & come- Nati Hebra Libber Hu. difti de ligno ex quo præceperam tibi ne comederes, maledicta terra is in opere ligis distribuit, & son cle tuo: Jin laboribus comedes ex ea.cunctis dieb vitæ tuæ. "Spinas & tribulos germi d Semen legtes instance nabittibi,& comedes herbas terræ. In sudore vultus tuivesceris pane tuo: I'do caroresacan nation interior interior nec reuertaris in terram, de qua sumptus es; quia puluis es, & in puluterem reuerte- 13. Contro calcinutori

3 Quil concupitcentia e.

fualit mehi-

14 Muliplicando Ladri

plicabo dolorem runn. if Ad virum tuum erit desideriam tuum. 16. Propier te,id est propier pecentum runn.

a Duets

cem possederunt Hiero

4. lasta habitationes fuas & hæ funt generationes eiusa in terra poflessonis caru.

Zara, Semma, & Meza, Hifilij Bafemath vxoris Efau. Ifti quoque erant filii Oolibama filix Ana filij Sebeon, vooris E fau, quos genuit ei, Jehus: & Inclon, & Chore. Hi duces filiorum Efau, Filij Eliphaz primogeniti Efau: dux Theman, dux Omar, dux Sephua, dux Cenez, dux Chore, dux Gathan, dux Amalech, Hi filij] Eliphaz in terra Actom: & hi filij Adx. Hi quoque filij Rahuel, filij Efau: Dux Naith, dux Zara, dux Semma, dux Meza. Hi autem duces Rahuel, in terra Aedom. Ifti filij Bafemath vxoris Efan. Hi autem filij Oblibama vxoris Ffan: Dux Ichuz, dux thelon,dux Chore, † Hi duces Oolibama filix Anxiveoris I fau. Pitifunt filij e. Poliquam enumeranit Efau, & hi duces corum, ipse est Acdom. " Ishi funt filip Seir Horra i habitatoris c filius Effu, altius repetit & terra: Lothani & Sobal, & Sebeon, & Anan, & Difon, & Lier, & Difan, Hi de-Acton tras pineipes the ces Horrari filij Scir in terra Acto. Facti funt autem filij Lothan: Horrari & Lavan, ant ex grove Horrarini, Erat autem for or Lothan, d Thamna. Et ili filij Sobal Aluhan, & Mancheth, & goodhij Euc & remain corung harredita. Ebal, Sephi, & Onan. Exhi film Scheon: Aia. & Ana. Ife cit Ana, qui intenit aquas galidas in folitudine, cum pafeeret afinas ISebe on patris by Haburque filiu Did Hac eft concubina pri- for & filiam Oolibama. Et isti filii Dison Amdan, & Leban, & bothran, & Chara. mogretiu Efm. ex qua matter Combania Combania Et en inin Dinon Annanges.

Hi quoque filii Efer: Balaan, & Zenan, & Achan: Habuit auteur filios Dilan: Hus, 3. Mulos Cidelicet qui fint & Aran. Hi duces Horrworum. Duy Lothan, dux Sobal, dux Sebeó, dux Ara, dux procreative afino & equa. Dilon, dux Efer, dux Difan. Itti duces Horrgorum, qui imperaterunt in terra Scir. Reges autem qui regnauerunt in terra Aedom, antequam haberent regem film filrael fuerunt hi. Balsch filius Beorgeoménque vrbis eius Denaba. Mortuus elt 24e. Hunce sidem fispicarer tem Balach, & regnauit pro cos Tobab filius 7 are de Bofra. É Cumque mortuus ef p sufe tobas en tine solumi. fet Tobab, regnauit, pro co Husan de terra Themanorum, Hoc quinque mortuo re missifius addition est. Con na phis administration de Nagarati, pro co Adad filius Badard, qui perculsit Madian in regione Moab, & norné choreun flipe generati. Vrbis eius Auith. Cúmque mortuus effet Adad, reguanit pro co Semla de Malereros, bai de Abraban ar cha Hocquoque mortuo, regnanit pro co Saul, de flunio Rooboth. Cumque & Jobo Sangaro, Quipe & Job Sangaro, Quipe rò, quintu is Abisham an Cha. Hoc quoque mortuo, regnamit pro co Saul, de liumo Koodom. e umque co lobost natur. Onipre pi hic ghiffet, fuecessit in regnam Balanan filius Achobort Ilo quoque mortuo, refuuelkas Raquelem Raginali pro co Adad, noménq; vrbis eius Phou. Et appeltabatur s xor cius Mexacestella Zazaldo lita. Chysidepasticas lob hobel filiu Matreth, filiu Mizaab. Hac ergo nomina ducum Efau in cognationalus, mi 2.5 cd is durant occis. & locis, & vocabulis fuisadus Tharma, dux Aluha, dux lettich, dux Ochbarna, dux onn hune Tobab eite Tob dixeris. Neure quia hu te Ela, dux Phinon, dux Cenez, dux Theman, dux Mabfar, dux M. b. dihel, dux Hirádistris. Neure quia hu te Ela, dux Phinon, dux Cenez, dux Theman, dux Mabfar, dux M. b. dihel, dux Hirádistris. Neure quia hu te Ela, dux Phinon, dux Cenez, dux Theman, dux Mabfar, dux M. b. dihel, dux Hirádistris. Neure quia hu te Hi dutes Aedom habitantes in teira imperii fui, J Ipfe ell I fau pater latemaro-sul hobe per de menti rum. J Habitatui autem Iacob in terra Chandan, in qua pater fuus peregrinarus ell, mujemment dilerimen.

peperit ei Amalech. Hi funt filij Ada, vxoris Efau. Filii autem Rahuel: Naath, &



Togeph fratres apud patiem accufans ac vifa fountamarians, fratrimini fi concientiti odium: rinde Ruben infeio vendena Ifinaclius, è patie lus getur, atque in Acgypto Phutiphari venditur.

236

La templo dei offert vnulquisque quod potest. Alij aurum & argentum & lapides preciolos, alij bystum & purpuram & coccu offerunt & hyacinthum. Nobiscum bene agitur, si obtulerimus pelles, & caprarum pilos. Ettamen Apostolus t contempribiliora nostra magis necessaria iudicat. Vnde & tota illa tabernaculi pulchritudo, & per singulas species Ecclesia prasentis sutura que distinctio, pellibus tegitur & ciliciis: ardorémq; folis, & iniuriam imbrium, ea que viliora funt prohibent. Leve ergo primum Samuel, & Malachim meum. Meum, inquam, meu. Quicquid cum crebrius vertendo, & emendando follicitius & didicimus & tenemus, nostrum est. Le cum intellexeris quod antea nesciebas: vel interpretem meæstimato. fe gratus es evel Paraphrasten, fi ingratus: quanquam mihi omnino coscius non fim. mittaffe me quippiam de Hebraica veritate. Certe si incredulus es, lege Gracos codices & Latines, & confer cum is opulculis, que nuper emendauimus: & vbicunque discrepare inter se videris, interroga quemlibet Hebrzorum, cui magiraccomquodare debeas fiden: & fi nostra firmauerit, puto quod eum no zstimes coicetorem, ve in codem loco mecum fimiliter divinaritased & vos famulas Christi rogo (que domini discumbentis preciosissima sidei myrrha vngitis caput, que nequaquani Saluatorem quaritis in fepulchro, quibus iam ad patrem Christus alcendir) ve contra latrantes canes que aduegiom me rabido ore descuilint, & circueunt ciuiratem, atque in eo se doctos arbitrantur si aliis detrahant, orationum vestrasum clypeos opponatis. Ego sciens humilitarem meam, illius semper sententiz recordabor, † Dixi, custodiam vias measive non delinquam in lingua mea. Posui ori meo cultodiam; cum confifterer pezcator aduerfum me. Obmutui, 8- humiliatas fum: & filui à bonis.

Mat it.

Incipit liber Malachim,

id oft Regum Hanna din sterilis, co amula improperio trifits, Sanuele in gennit quent domino cenfectandum denonit.



mRamathaim, wel iumen wo re.co. edinenem Armatham, vel Ramacha & Ari anglica cuiris tribus Manall feparam leuiers,& pa caregióe móns Ephraim ium Dioipalim, geal ab lecotolym@20 mil sn. e toit Tolephiqui in Eninge Lisab Armathia describe tur. Beda fuper prime lib, Regum cap 1. b. De vna duaiú Rama h.

que duo excella trant. per que due intelligantur ribus, regalia videlicer & fa cerdinalis.Hiero.fu per tib.

Reg. Sor him agreen mons Ephraimifioco Ramachattas. Idem ibidem.

A diebus in dies thos elt.t. Bis Palcha, Pentico they & salarmacule, & H ...



VIT vir vnus 26 de Ramathaim Sophim, de môte Ephraim, A lotter. & nomen eius Helchana, filius Ierohan, filij Heliu, filij Thohu, filij Suph, Ephratæus: & habuit duas vxores, nomenvn. : Hanna, & nomen secunda Phenenna. Fueruntque Phenennæ filij, Hannæ autem non erant liberi. Et afcendebat vir il-Inde cipitate sua 'd statutis diebu, I vt adoraret, & facrificaret domino exercituum in Silo. Erant autem ibi duo filii 11-1, Ophni, & Phinees, acerdores domini. Venit ergo dies

& immolaur Welch in Adeditque Phenenna vxórilluz & cunctis filis eius, & filia-

FIGVRE

DEL VECCHIO

TESTAMENTO,
CON VERSI
TOSCANI,
PER

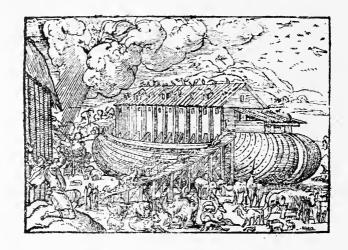
Damian Maraffi nuouamente composti, illustrate.





IN LIONE,
YER GIOVANNI DI TOVRNEC
M. D. LIIII.

GENES. VI. & VI.



Tant' accieca'l peccato l'occhi humano,

Che quel c'hà iunanzi apert' anche non vede:

Considera qui l'vulgo empio, ed insano,

Ch'al predicar del gran Noè non crede:

Nell' Arca fatta entrar di mano in muno

Uede gl' Animai tutti, ne'n se riede,

Noè, pur grida, e chiam' à penitenza:

Mu' in van : perche non hann' intelligenza.

GENES. XXVIII.



Chi la sua mente posa in su la pietra
(Ch' è Christo) ed ini lega tutt' i sensi:
Con gl' occh' al Mondo chiusi, passa l'Ethra,
E sopra i cieli in Dio gli tien suspensi:
Più che quel ch' e' domanda da Dio impòtra:
Qual gli promette tanti beni immensi,
E tien la scala che conduce in gloria,
E gl' Angeli gli manda in sua vittoria.

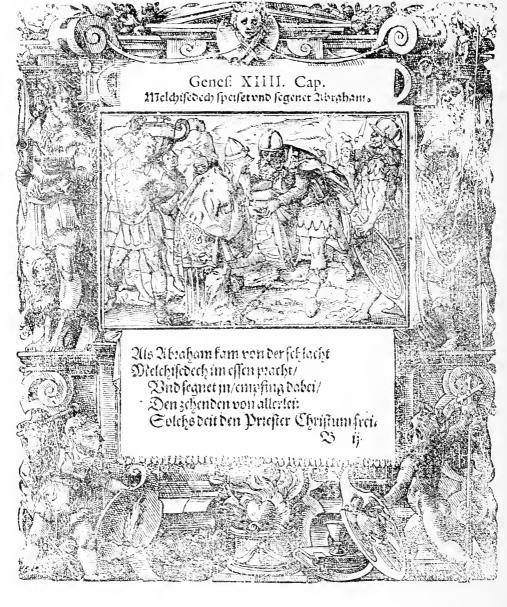
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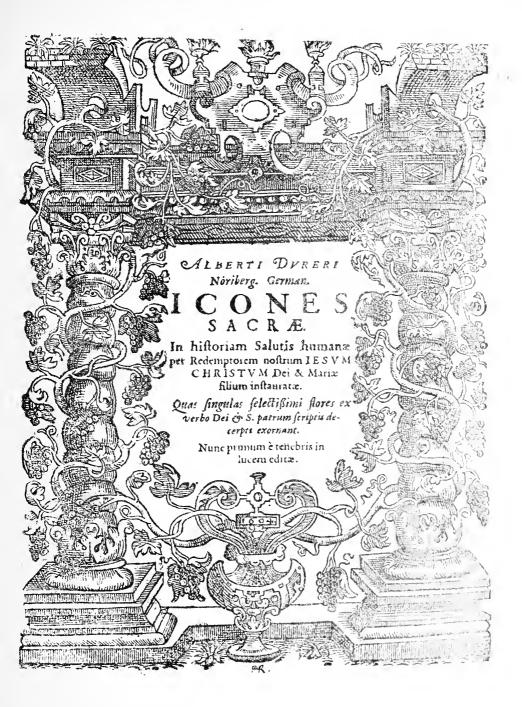


La vedoua fanciulla, pouerella,
Ruth, per calamità quasi mendica:
Per passar la sua vita tapinella,
Raccogliendo le spighe s'assitica:
Booz comanda à tutt' i suoi, che quella
Sempre accarezzin come donn' amica:
Poi si trouò parent', e com' herede
La prese : per che cio la legge chiede...

FINE.



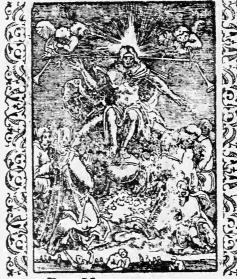




REDITUS CHRISTI AD JUDICIUM ULTIMUM.

Luca XXI.

VIgilate omni tempore, orantes, ut digni habeamini fugere ilta omnia, quæ futura funt, & stare ante filium hominis.



D. HIERONYMUS,

Sive dormio, sive surgo, sive edo, sive bibo, vel etiam aliquid aliud sacio, semper in auribo meis sonat hac terribilis tuba: Surgire Mortui, Venite ad Judicium.

D. BERNARDUS.

Veniet dies Judicij, ubi plus valebunt pura corda, quam a- fluta verba: & conscientia bona, quam marsupia plena: quindo- quidem Judex ille nec falletur verbu, nec flectetur donis.



Matteo Euangelista, Apostol prima,
Hebreo per nazione, e à lor intento.
Qual dispregiato, Christo messe in cima,
Per posseder con quel, per ognun cento.
Però su à quel in tanta altezza, e stima,
Che sua generazion, vita, e tormento.
Volse scrinessi, e l'honor trionsante,
Di sua resurrezzione, e l'opre sante.

A 4



Questo secondo Enangelista, Marco,
Di sacerdotal tribu venne à Christo.
Batiezzato da Pier, di fede carco,
Fece da lui dell' Enangelio acquisto.
Qual po' in Italia scrisse, e non su parco,
A far ch' in tuti' il Mondo e' sussi visto.
Vescono in Alessandria à viua voce
Predicò sempre (hristo morto in croce.



Der Evangelist S. Johannes. lohannis. I. Im Anfangwardas Wort, ec, Der Jünger/den Christus het lib Sein Evangeli deshalb sehrib Zubegegnen der Reperei Das das Wort nicht Flaisch worden sel/ Drumer des Zonners Son haibtfrei.

ILLUSTRATIVE

PHOTO-LITHOGRAPHIC PLATES.



HESE plates are chiefly from ancient remains of the designs and drawings of Scriptural events, or from works similar to Holbein's, whether anterior to his or contemporary with them. The intro-

duction of such plates will serve two purposes; *one* to show from what elementary, if not crude, beginnings Biblical Art took its origin, the *other* to supply the means of comparing with Holbein's Figures those of other painters and designers. It would have been easy to have enlarged the number of illustrative plates, as from Albert Durer and his pupil Henry Aldegrever; but we have only a limited space at command, and it is not desirable to overcrowd it.

SOURCES OF THE ILLUSTRATIVE PLATES.

I. "ROMA SOTTERRANEA, or some account of the Roman Catacombs, especially of the Cemetery of San Callisto, compiled from the works of Commendatore De Rossi, with the consent of the Author. By Rev. J. Spenser Northcote, D.D., President of St. Mary's College, Oscott, and Rev. W. R. Brownlow, M.A., Trinity College Cambridge." London: Longmans & Co. 1869.

An Svo Vol. with pages I-XXIII and I-414; plates I-XX, and

woodcuts 1-55.

A work of great clearness and excellence, very beautifully illustrated. With hearty thanks we here acknowledge Dr. Northcote's courteous permission to make use of some of his plates and woodcuts, to show almost the earliest state of Christian Art both in subject and in design.*

2. "A HISTORY OF THE ART OF PRINTING, from its invention to its wide-spread development in the middle of the sixteenth century. By Noel Humphreys. With one hundred illustrations produced in photo-lithography." Quaritch: London. 1867.

A folio Vol. of great interest and value, the use of one or two plates from which we here very thankfully mention.

3. "HISTORIA S. IOAN. EUANGELISTÆ PER FIGURAS."

A small folio Vol. of 48 leaves, measuring 2.55 decimetres by 2.; or 10.039 inches by 7.87, and printed on one side only of the leaf. One of the early block-books, about A.D. 1430, -very probably of printed editions the EDITIO PRINCEPS, from the Corser collection, and sold for 415%.

Of the 48 leaves only 4½, with 13 legends, relate to the traditionary life of S. John; the $43\frac{1}{2}$ leaves give 86 scenes from the visions of the Apocalypse.

4. Manuscript: "Epeculum humane saluacionis. Editio primæ vestustatis tentamen artis impressoriæ absque loco et anno, Sed circa annum M.CCCCXXXX Impressa."

A folio Vol. measuring 3.23 decimetres by 2.45; or 12.7 inches by 9.64. The device-blocks in pairs, 1.95 d. by 1.05.

The pages are 64, thus occupied:—title, I; an exposition in Latin verse of the contents of the work, 4; 116 etchings of Scripture subjects, 58; and 1 page blank—total, 64.

^{*} There is a splendid work on the same subject, in 6 volumes (bound as fize), large folio, 62.5 d. by 47. A copy of it was presented by the Emperor Louis Napoleon to the Chetham Library, Manchester. It contains 260 plates of various sizes, from 30.5 d. to 44.5 by 19.8 d. to 37.; many of them are emblazoned and coloured. We might have used this work to a large extent in illustration of Bible Figures; but brevity forbids, and we add only the title :-

[&]quot;CATACOMBES DE ROME; architecture, Peintures Murales, Lampes, vases, Pierres precievses, Gravees, Instruments, Objects divers, Fragments de vases en verre dore, Inscriptions, Figures et Symboles graves sur pierre, par Lovis Perret; Ouvrage publié par ordre et avx frais du Governement &c. Paris, Gide et J. Bavdry, Editevrs. M. DCCCLI."

The work is divided into 29 chapters, each chapter having 4 etchings to illustrate the subject, and each etching a column of Latin verses in explanation or exposition. Thus there are 116 Bible prints, exclusive of the title.

5. "Chronicon Nurembergense, auctore Hartmanns Schedel." The colophon records, "hunc librum dominus Anthonius koberger Nuremberge impressit. Adhibitis tamë viris mathematicis pingendisq; arte peritissimis. Michaele wolgmut et wilhelmo Pleydenwurss, quoru solerti acuratissimaq; animaduersione tum ciuitatum tum illustrium virorum sigure inserte sunt. Consummatu autem duo decima mensis Julij. Anno salutis nie. 1493."

A large folio Vol. 4.6 d. by 2.98; or 18.11 in. by 11.73. The woodcuts are of every variety of size, from a full page 3.6 d. by 2.2 to .5 d. by .4, or less.

The initial leaves, 20, unnumbered; the 1—CCC numbered.

There are above 2,250 plates and woodcuts, including maps, plans of cities, designs illustrative of events, and vignettes of the persons named. The history

extends from the creation of the world down to A.D. 1492.

Of plates that partake strictly of the character of Bible prints, besides nine between folio v and folio xxx, we may single out a wonderful design, fol. celxij v., The coming of Antichrist; and fol. celxiiii, A dance of skeletons, most thoroughly in Holbein's style: one playing on a pipe or clarionet, three most vigorously dancing to the music, and a fourth just rising from the grave. Also fol. celxv. Christ descending to Judgment; in the centre the dead rising, on the right hand the company of the blessed, on the left the fires of hell, and the fallen spirits and their chieftain clutching his own. Nothing in Holbein is more powerful.

6. Ancient Scripture Prints, from the original wood blocks, the designs for which are supposed to have been executed by Albert Dürer, not later than A.D. 1528. These prints, however, are regarded by some as earlier than Dürer's time, or about A.D. 1500.

A large 4to Vol. of 38 leaves, printed on one side only. On each leaf there is a large woodcut, measuring about 1.88 d. by 1.28; or 7.4 inches by 5.03. To the re-impression from the woodcuts there is a modern addition printed in red letters of the appropriate passages of Scripture according to Wichi's version.

7. Brandt's * "Mationarium enangelistarum." M.D.XXII.

^{*} Brandt's name is on the binding of the copy used, but certainly he was not the author. The *Rationarium euangelistarum* of 1505, 1507, 1510, and 1522 is but another form of the *Memorabiles evangelistarum* figures of 1502, 1503, and 1504; and that again is to be traced to the *Ars memorandi notabilis for figuras evangelistarum*, described among the BLOCK-BOOKS in Sotheby's *Princessa typographica*, and to be referred to as early a date as 1430.

The full title, "Matienarium cuangelistarum omnia in se euangelia prosa, uersu, imaginibusq; qua mirifice co-plectens."

A small 4to Vol. of 36 pages, unnumbered, containing 15 of the most curious and grotesque drawings, in which the eagle, the angel, the lion, and the ox, indicative of the evangelists, John, Matthew, Mark, and Luke, are laden with devices so as to represent the chief events of the gospel-histories. The numerals on each device refer to a key on the opposite page, on which also are descriptive Latin verses: thus,

In "Figura Ioannis Tertia," 13 denotes the washing of feet; 14, Let not your heart be troubled; 15, I am the true vine; 16, Christ exhorting not to be offended in him; 17, Jesus prays for being glorified; 18, Going to the brook Cedron; 19, Pilate commands the scourging; 20, Concerning Mary

Magdalene and others; 21, The hand in the side.

"Secunda Matthei imago," 7 denotes,—a, Judgment; b, The beam in the eye; c, The narrow gate:—8, The centurion's son, and the sea calmed; 9, Matthew called; 10, The meeting of the disciples, and power conferred; 11, John the Baptist; 12, Casting out a demon, and gathering ears of corn.

"Tertia Marci imago," 13, Of false prophets, and Christ's second coming; 14, The sacramental cup; 15, Jesus delivered to Pilate; 16, Of the appearance of Christ after his resurrection, of his ascension, and the sending of the Holy

Spirit.

"Prima image Luca," I, The angel that appeared to Zacharias; 2, Christ's birth and eircumcision; 3, The baptism of Jesus; 4, The fasting and temptation; 5, Peter's net, and the sick man's bed; 6, Eight candles, representing

the eight beatitudes.

There are, in fact, just as many emblematical devices as there are chapters in the four evangelists. To John are assigned 21 of them, to Matthew 28, to Mark 16, and to Luke 24; the whole number being 89. Many of them could not be understood without a key, and are puzzles rather than clear representations.

8. "IOANNIS MARIAE VELMATII Sacræ theologiæ professoris, & Poetæ scientissimi, ueteris & noui testamëti opus singulare, ac planè Diuinum: & ab ipso Authore accuratissime recognitum, & scholijs illustratum, & diligentissime excusum. VENETHS M.DXXXVIII."

4to Vol. 2.1 d. by 1.55; or 8.26 in. by 6.1; leaves 1-204.

The work is, 1°, a Latin poem in ten books, from the Creation to the final Judgment, 1—151; 2°, The Acts of the Apostles, in five books, 151—203. Including the title, which is surrounded by a border of nine vignettes of Bible scenes; there are twelve well-executed woodcuts by an Italian artist, — one well deserving remark, in which the author is presenting his work to a cardinal seated among four bishops.

9. Within a border representing scenes in the march of the Israelites to the land of Canaan. "HISTORIARYM veteris instrumenti Icones ad viuũ expressæ, unà cum breui, sed quoad fieri potuit, dilucida

earundem expositione."

YMAGINES delas historias del viejo testamento al viuo exprimidas & representadas; juntamete con vua breve declaracion dellas quanto pudo ser. Antverpiæ apud Ioan Steelsium M.D.XL.

Colophon, the printer's device, and "STEELSIVS." "Concordia, res parue crescunt."

Small 4to Vol. 1.9 d. by 1.23; or 7.48 in. by 4.84. Title-page 1.21 d. by .83; first 4 plates .65 d. by .42; other plates about .57 d. by .85.

Reg. A—M in 4 s. = 48 leaves, unnumbered; last page blank.

Contents. On A, title; A verse, "El Impresor al Christiano lector dize S."

Aij-Miij, the 92 Icones; Miiij, colophon and blank.

There are 92 emblems or devices, each with a Latin title, and reference to the passage of the Old Testament, the figure, and below, the Spanish description. The whole of the 92 *Teores* are in the Lyons' edition of Holbein 1547, though not exactly in the same order. This 1547 edition adds *Nathan's reproof of David*, 2 Sam. xii., and Isaiah's *Lament for the people's sins*, Is. i. The woodcuts which Steelsius used are all after Holbein's designs, but not of the same workmanship with the plates in edition 1547; the two are very like, but not identical.

In his Manuel du Libraire, vol. iii. col. 230, Brunet says, "Jean Steelsius a employé les mêmes planches dans une edition en-fol. de la Bible latine qu'il a publiée à Anvers en 1541 sous le titre de Biblia iconibus artificiosissimis . . cavornata." On the same model are the plates in Giles Corrozet's new translation of the Bible Figures from Latin into French. 16mo. Paris, 1550.

Annotationes, in doctiss. interpretationibus, & Hebræorum commentariis. Interpretatio nominum Hebraicorum. Index Epistolarum & Euangeliorum totius anni." (Printer's mark, a tree with armour suspended and an elephant standing by.) "Parisiis. Ex officina Petri Regnault, sub scuto Coloniensi in vico Iacobeo." M.D.XL.

An Svo Vol. 1.85 d. by 1.25; or 7.28 in. by 4.93. The plates about .55 d. by .84. The 16 initial pages are unnumbered; then 1—482 leaves,—total for the Old Testament 490. The New Testament 1—128 leaves, final 22

unnumbered,—total, 150.

There are many prints, about 105, in the Old Testament. A large proportion of these are on the same subjects as those in Holbein's *teores*, editions 1538 and 1547, and frequently are treated in the same way. Indeed, there are the prints almost identical with Holbein's, nearly fifty similar to his, and the rest evidently belonging to the same style of art. Donce names Regnault's

edition "a spurious edition"; and there can be no donbt that Holbein's designs

were the sources of the "pictures" which adorn the volume.

On the title-page of the copy in the Chetham Library, Manchester, are the words written by the Princess Elizabeth, "Non recedet Volumen Verbi huius ab ore tuo," and above them "Henyricus," in the hand-writing of her father, Henry VIII.

11. Tindale's Bible. (Within a border containing the four evangelists in the corners.) "The Bible that is to say all the Holy Scripture in which are Contayned the Ould and the New Testement truley and purley translated into English. Imprinted at London by John Day dewling at Aldergat and William Seres Dewling in Peter Collidg. Cum. Privilegio ad Imprimendum Solum 17. Day of August. M.D.XLIX.

Also within a similar border, "The newe Testament of oure sauyoure Iesu Christe, newly and dylygently translated into Englysche wyth Annotacions in the Mergent to helpe the Reader to the vinderstandinge of the Texte. Prynted

in yeare of oure Lorde God. M.DXLIX."

A folio Vol. 2.9 d. by 1.9; or 11.41 in. by 7.48; the woodcuts about .7 d. by 5. Old Testament, initial 4 folios unnumbered, I-exlv. New Testament, I—cxxi; total, 270 folios.

The whole is printed in black letter. There are several coarsely-executed woodcuts,—as fol. iv. The temptation; fol. ii v. Cain killing Abel; fol. iij v. The ark; fol. ix, Abraham and Isaac at the sacrifice.

12. "BIBLIA SACRA IUXTA VULGATA quam dicvnt editionem a mendis qvibus innumeris partim scribarum incuria, partim sciolorum audacia scatebat, summa cura parique fide repurgata, atque ad priscorum probatissimorumque exemplariorum normam, adhibita interdum fontium autoritate, IOANNIS BENEDICTI Parisiensis Theologi industria restituta &c. &c. . . . Parisiis Prostant apud Carolum Guillard & Gulielmum Desboys, sub sole aureo, via ad diuum Iacobum. 1552."

A small folio Vol. 2.8 d. by 1.97; or 11.02 in. by 7.75. The prints in the Old Testament, about .6 d. by .86; in the New, .63 d. by .42. For the Old Testament the pages are 980; for the New, 260; for the indices, 100; total, 1340.

This Bible supplies another set of woodcuts from Holbein's *Icones*. Of the 94 designs in cd. 1547, 92 are adopted, the 43rd, Nathan's reproof of David,

and the 75th, Isaiah's lament, being omitted, and the 40th, Duvid's sorrew for Saul & Jonathan, being reversed. The New Testament contains 124 prints; but some of them are repeated three or four times.

The copy examined in the Chetham Library once belonged to that holy martyr John Bradford, of Manchester, burnt in Smithfield 1st July, 1555.

13. Maraffi's "FIGURE DEL VECCIHO TESTAMENTO, con versi toscani per Damian Maraffi nuouamente composti, illustrate." (Printer's mark, two serpents encircling, bearing the motto, "Qvod tibi fieri non vis, alteri ne feceris") "In Lione, per Giovanni de Tournes. M.D.LIIII."

An Svo Vol. 1.77 d. by 1.1; or 6.96 in. by 4.33; the prints .55 d. by .8;

the leaves are 132, unnumbered.

The admirable woodcuts, 222 in number, are by the celebrated Petit Bernard, born in Lyons in 1512. Each of them is headed by a reference to the passage of Scripture illustrated, and is followed by an Italian stanza in 8 lines. To the respective books prologues are attached, and occasionally notes, all in the oftava rima. The figures of the evangelists are "del Nvovo Testamento," which contains 95 prints.

The whole of the plates were also made use of to adorn an edition of the

Latin Vulgate.

14. "ALBERTI DVRERI, Noriberg. German. ICONES SACRÆ, &c." 1604.

A small 4to Vol. 1.81 d. by 1.36; or 7.12 in. by 5.35; the prints 7 d. by .47. There are 42 leaves; but though every page has a border, only leaf A2 is printed on both sides.

Biblical subjects are represented in 38 designs, each with a Latin title and

text above, and below two quotations from the Latin Fathers.

Brunet's *Manuel*, vol. ii. col. 911, agrees with Douce in maintaining that the plates of this volume are not by Dürer, but by Albert Altdorffer, who was born in 1488, and was a scholar of Dürer. Altdorffer executed a set of forty woodcuts on the Fall and Redemption of man. At any rate, though the *Icones Saerie* were printed in 1604, their origin has to be dated earlier by nearly a century.

15. Stimmer's "Meue Münstliche Figuren Biblischer Sisterien grüntlich von Tobia Stimmer gerissen: Vnd zu Gotstörchtiger ergetzung andächtiger hertzen, mit artigen Reimen begriffen durch I. F. G. M. Zu Basel bei Thoma Gwarin Anno M.D.LXXVI."

A 4to Vol. 1.95 d. by 1.55; or 7.67 in. by 6.1; the plates, including borders, 1.64 d. by 1.3. The leaves are 90, unnumbered.

There are 170 Bible Prints, each with a fine and boldly-executed border, filling the page. Above the devices are given the references to the passages of Scripture, and the subject in German, and below, a German stanza of from 5 to 7 lines. The plates, or at least a part of them, were designed by Tobias Stimmer, and engraved by his brother John Christopher Stimmer.



SUBJECTS AND SOURCES

OF THE

ILLUSTRATIVE PHOTO-LITH PLATES.

SUBJECTS.	SOURCES.
PAGE	
97. Daniel in the Lions' Den; Cemetery of S. Domitilla Ascent of Elias; Sculpture in	Roma Sotterranea, Fig. 11, p. 73.
the Lateran Museum 98. Moses at the Bush; and Striking	,, 30, p. 250.
the Rock	,, Pl. iv. pp. 247, 8.
with birds; Noe and the Dove 100. The Good Shepherd; S. Peter and	,, viii. pp. 240, 255.
S. Paul and the Flock; A.D. 300	,, xvi. p. 237.
101. The Annunciation; in the Biblia Pauperum	NOEL HUMPHREYS, Pl. ii. p. 40.
102. Antichrist speaking great blas- phemies, &c. from a Block- book, about A.D. 1410	("APOCALYPSE" of S. John. Noel Humphreys, Pl. iv. p. 41.
103. Title of a MS. copy; from the	SPECULUM HUMANE SALUACIONIS,
edition A.D. 1440	,, fol. 31.
The Manna; Exod, xvi,	;; ;; ;; ;; ;; ;; ;; ;; ;; ;; ;; ;; ;;
Melchizedec offers Bread and Wine; Gen. xiv	,, fol. 32.
106. Chronicon Nurembergense; Title 107. Creation of Woman	CHRON. NUREMB. A. D. 1493. ,, fol. vi <i>verso</i> .
108. Vision and Marriage of S. Joseph 109. Sign of Jonah, and Christ's Resur-	Anc. Script. Prints, fol. 1, A.D. 1500.
rection	,, ,, 14.
Bread of Life	RATIONARIUM, Sign. a, 5.
112. Secunda Matthei imago	,, ,, b.
114. Prima imago Luca	,, ,, e, ij.
Title	VELMATIUS. Venice, A.D. 1538.

SUBJECTS.	SOURCES.
116. Expulsion from Paradise 117. Babylon taken by Cyrus	VELMATIUS. Venice, A.D. 1538, fol. 42.
118. Biblia Pictoris illustrata; Title	BIB. PICT. ILLUST. Paris, A.D. 1540.
119. Jacob blessing the Sons of Joseph; Gen. xlix	,, fol. 25 verso. ,, 118.
121. David's Condemnation of the Wicked; Ps. lii. (53)	,, ,, 284. ,, 450.
123. Ymagines del viejo Testamento;	YMAGINES, &c. Antverpire, A.D. 1540.
124. Abraham's Hospitality to the Angels; Gen. xviii	,, Sign. B.
125. Solomon in Prayer for Wisdom: 2 Chron. i	,, H verso.
nego; Dan. iii	,, L verso. Tindale's Bible. London, a.d. 1549.
128. Tindale's New Testament; Title	"
129. Biblia sacra iuxta vulgata; Title	BIBLIA SACRA. Paris, A.D. 1552.
130. The Temptation, Expulsion, and Curse; Gen. iii	» P⋅ 3·
131. Joseph sold into Slavery; Gen.	,, F. 2.
XXXVII.	,, p. 34.
132. Hannah's Prayer; I Sam. i 133. Figure del Vecchio Testamento;	,, p. 234.
Title	Maraffi's Figure, &c. In Lione, A.D. 1554.
134. The Animals entering the Ark; Gen. vi. & vii	,, ,, Sign. B 3.
135. Jacob's Vision; Gen. xxviii	" " " " <u>"</u> 5.
136. Boaz and Ruth; Ruth ii	,, ,, ,, N 3 verso.
137. Figuren biblischer Historien; Title	Stimmer's FIGUREN, &c. Basel, A.D. 1576.
138. Melchizedek and Abraham; Gen.	
xiv	Sign. Bij. Dürer's Icones Sacr.e. a.d. 1604.
141. The Evangelist Matthew 142. ,, Mark	Maraffi's Figure, &c. Sign. K 4 verso. A 4. A 4 verso.
143. ,, <i>Luke</i>	Stimmer's FIGUREN, &c. ,, Siij. , Siij verso.
•	

GENERAL INDEX.

Note. - A Roman capital, with arabic numerals 1-4 following, as A2, denotes the signatures at the foot of the leaves of the photo-lithed "ICONES HIST, VET. TESTAMENTI"; and v adjoining, as A2 v, the reverse of the leaves.

Roman numerals refer to the chapters of the Bible, and to the order of the Historical Figures as described in the Translations and Stanzas.

Arabic numerals, after the titles of books, express the year of the date; within a parenthesis () the order of the notes; and in other cases the pages of the "HISTORICAL FIGURES OF THE OLD TESTAMENT."

ARON consecrated, D2 v, xxii, 48.
Abishag cheriches David 6, 48. xlvi, 58; notice, 27.

Abraham's faith tried, B3 v, viii, 42; criticism, 22.

Abraham's hospitality, B3, vii, 41; criticism, 22; Illustrative Plate, 124.

Absalom; see Tekoah.

Adam; see Creation, Genealogy from, Temptation, Expulsion, Curse; criticism, 20.

Admonition to obedience, E3, xxxi, 51; remark, 25.

Adoration by the Magi, 6. Agape, a heavenly feast, 5.

Agatho - dæmon, or Good - spirit, symbol, 4.

Ahaz the idolatrous, H 2, lii, 61.

Ahijah; see Jeroboam.

Aldegraver, creation of Eve, 92.

Alphabet, Holbein's complement to Bib. Figures, 31.

Altdorffer, 1488-1558; 6 Icones Sacra,

Amasa; see Joab.

Amman's Bible Figures.

Amos, prophecy of, M4 v; xc, 77; notice, 25.

Anchor, a symbol, 1, 4.

Angelo, ceiling of Sistine chapel, 18.

Annunciation, Illust. Pl. 101.

Antichrist speaking great blasphemies, *Illust. Pl.* 102.

Apelles, the Coan, (5) 35, 89.

Apocalypsis, 1511; Dürer's, 13; Die Offenbarung, 1551, 87; Block-book, 1410; Illust. Pl. 102.

Ark made, &c.; B2 v, 40; note, 20; Illust. Pl. 134.

Ark and vessels, D, xix, 46.

Art, co-existent with mind and intellect of man, I; its principles carried out in early times, 2; had no welcome among the first Christians, 3; soon exercised, in symbolism and device, 3.

Art, Hebrew, narrowness of it. 2.

Art, Christian, traceable up to Apostolic times, I; consecrated to religion, 4; had its origin in the Catacombs, 5.

Assyrians, destruction of, 1 7, 1x, 64. Athaliah slain, II, li, 60.

Autheur, stanzas, N3; translation, 60.

Babel, B2 v; vi, 41; remark on,

Babylon taken by Cyrus, Illust. Pl.

Baptism and the Lord's Supper, the sacraments of earliest times, 3.

Baptism, Noah and the Ark, its symbol, 6.

Battle of Ram and He-goat, M v; lxxxiv,

Beaufort, Card., dying figure of, 28. Beham, Sebald, his cuts in *Scripture Storys*, 15.

Bel and the Dragon, M3; lxxxvii, 75.

Bellay's smart epigram, SS. Berjeau's *History of the Holy Cross*, 9, 10.

Bernard, Petit, woodcuts in Marassi's

Bible figures, 15.

Bibel, Zurich, 1536; many designs similar to Holbein's, 16.

Bible figures not cultivated in Hebrew times, 2; in Christian times very abundant, 7, 8; many like Holbein's, or copied from his, 16, 86, 149, 150.

Bible figures, Holbein's described by Woltmann, 19-32; Editio princeps, 1538, 87; Ed. 1539, 82; Ed. 1543, 83; Ed. 1547, 84; Eng. version, 1549, (7) 91; Spanish, 1540, 149.

Bible figures, Holbein's, described in translations, 33-79.

Bible prints, 7; their progress, 8.

Bibles, 15th century; the earliest unornamented, 8; woodcuts in the Bibles of Venice, 1498; Italian, 1487, 1490, 1491; of Augsburg, 1477, 1480; of Cologue, 1480; of Nuremberg, 1483, 8.

Cologne, 1480; of Nuremberg, 1483, 8. Bibles, 16th century; Luther's, 1523; Cologne, 1527, 1520; Le Fevre's, 1530; Olivetan and Calvin's, 1535; the Lyons in 5 vols. 16mo, 1542–1549; and Zurich, 1545, 8. Duytschen Bybel, 1518; Milan Bibia, 1523; Coverdale's Bible, 1535; Zurich Bibel, 1536; 14–16; Biblia picturis illustrata, 1540; Tindale's Bible, 1549; Biblia sacra inxta vulgata, 1552; 149, 150.

Bibles, titles of, Illust. Pl. Biblia picteris illustrata, 1540, 118; Tindale's Bible, 1549, 127; Biblia sacra, 1552, 129. Biblia veteris Testamenti, Franc. 1551,

86.

Biblical paintings of the first century, 1; began with symbols, 5; reference to, in Lord Lindsay's Sketches, 6.

Birds and winged genii in Domitilla's tomb, 5.

Block-books, Sotheby, 8; Humphreys, 9. Boaz and Ruth, F, xxxv, 53; criticism, 26; Illust. Pl. 120 & 136.

Bourbon, Nicolas, Ad Lectorem Carmen, A2; Greek Distich, A2 v; Translation, 35, 36; account of, (4); his Nugæ, 88.

Bowyer's Bible, Heywood's copy, 7.

Bradford, the Martyr, his Bible; the title, 129, 151.

Brosamer, Hans, borrowed from Holbein, S6.

Brunet's Manuel du Libraire, Icones, ed. 1547, 84, 85; Biblia iconibus, 1541, 149; Dürer's Icones, 1604, 151.

Buchanan's Psalms, 89.

Burning bush, C2 v; xiv, 44; notice, 23.

ATACOMBS of Rome, early traces of Christian Art found there, 4, 5. Catacombes de Rome, 6 vols. fol. 1851, 146.

Cebes, Tableau de, 1543, 90. Characteristics of Pictorial Art founded

on Sacred History, 18-32. Children mocking, notice of, 28; see Elisha.

Children in the furnace, a figure in the Catacombs, 6; see Faith tried by fire. Christ on the right hand of God, K4;

lxxiii, 70. Christ coming to judgment, *Illust. Pl.*

140. Christ, the bread of life, *Illust. Pl.* 110. Christ's love for his Church, K4 v; lxxiv, 70; criticism, 28, 29.

Christian Art, Sketches of, 1847, 6. Christianismi Restitutio, 1553, 88.

Chronicon Mundi, 1493, 11; or, Nurembergense title, Illust. Pl. 106; account of, 147.

Clement, S., of Alexandria, A.D. 190—220, names the symbol of the fish, 5. Coan, Apelles, the, A2; (5) 35, 89. Colophon, N4.

Copies of Holbein's cuts in other works,

16, 86, 149, 150.

Corrozet, Giles, author of the French stanzas in Holbein's Bible Figures, ed. 1539, &c., 83; Aux Lecteurs, A3; translation, 37; Motto, Plus que moins, A v, More than less, 38; account of, 89; punning device, cor rosa, 89; emblem works, 90.

Corser collection of Emblems, 146. Coverdale's Bible, 1535, 15; creation of

Eve, 91. Crab and butterfly, Frellon's device, A; S7.

Cranach, Louis, A.D. 1515-1586, 6. Creation, A4; I, 39; (8) 91; treated of similarly by several artists, 91, 92. Creation of woman, 14; Illust. Pl.

107.

Cruelty requited, E4 v, xxxiiii, 53. Curse, B v, iii. 40.

Cyrus restores the temple-vessels, I2, lxi, 65.

ANCE of skeletons, 147. Daniel in the lions' den—a drawing in the Catacombs, 5, 6; Illust. Pl.

Daniel's judgment and Susanna, M2 v, lxxxvi, 75; criticism, 30.

David kills Goliath, F2 v, xxxviii, 54; notice, 26; sorrows for Saul and Jonathan, F3 v, xl, 55; notice, 26; contrives Uriah's death, F4 v, xlii, 56; notice, 26; condemns the wicked, K3, Ixxii, 69; criticism, 27; Illust. Pl. 121.

David; see Hadadezar, Nathan, Tekoah, Abishag, Ministry of Music, Good and

the Bad. Decimetres, French, to convert into English inches, 9.

Descriptions of the Bible Figures, 39-

De Thou's copy of Passio Christi, 17. Dibdin, on Bible Prints, 7; on death of

Abijah, 28. Differences of text in editions of the Icones, 1538, 1539, 1543, and 1547. 82-85; in editions 1547 a, 1547 b, and 1547 c, 84, 85.

Domitilla, Flavia, a relation of Domitian, A.D. 97, 5; exiled to Pontia; her tomb in the Catacombs, with specimens of early Christian Art, 5.

Douce, Francis, remarks on Mirouer,

1488, 10; Speculum Passionis, 1507, 12; Passio Domini, 1511, 13; Fiereti de la Bibia, 1523, 15; Scripture Storys, 1535, 15; Passio Christi, 1536, 17; Hist. Vet. Test. Icones, 1543, 83; Biblia Vet. test. 1551, 86.

Dove, an emblem, 1; dove and olivebranch, 4.

Drastic, in Holbein's style, 19.

Dürer, Albert, 1471-1528, 6; Epitome, Passio Domini, Apocalypsis, 1511, 13; Icones Sacræ, 1604, Title, 139; described—not Dürer's work, 151.

Duytschen Bibel, 1518, 14; order of books and number of chapters different

from ours, 14.

E DITIONS of Holbein's Icones, Frankfort, 1551 (2), 86.

Elijah and the sacrifice, G4, xlix, 59; carried up in the chariot (see Elisha, Elias, ascent of), Illust. Pl. 97.

Eliphaz; see Job. Elisha mocked by the children, G4 7,

L, 60; noticed, 2S. Elizabeth, Princess, her copy of Biblia Picturis illust. 1540, 150.

English version of Bible Figures, 1549, (7) 39, 91; of peculiar strangeness, p. 91.

English translation of French stanzas, 39-So.

pitome in Divæ Parthenices, 1511, 13. Esther made queen, K v, Ixviii, 67; notice, 28.

Evangelists, four portraits of, N3 v; I'lust. Pl. 141-144.

Eve; see Creation, Temptation, Expulsion. Curse.

Expulsion, B, iii, 40. Ezekiel, vision of, L2 v, lxxviii, 72.

HABLES du tres ancien Esofe, 1542, 90.

Faith tried by fire, L4 v. lxxxii, 73. Figures du vieil Test. & du neunel, 1503.

H; examples of triptychs, H; list of 40 devices, 12.

Fioreta de la Púbia, 1523, 14; curious work, from Paira Genesis, 15.

Fish, a symbol, I; a Christian sign, term applied to Christ and to Christians. 5.

Fishing, a man, on Domitilla's tomb, 5. Flavia Domitilla, her tomb, 5.

Flood, B2, v, 40; remarkable design, 20. Frankfort Edition, 1551, (2) 86.

Frellonius, Francis, Christiano Lectori, A v, 34; account of the Frellons, (3)

87. Frelionius, John, (3) 87; friend of Servetus and Calvin, 87; Nonveau Testament, 1553, 88.

ENEALOGY from Adam, H2 v, liv, 62; fine arrangement of figures, 25.

German version of the Kones, 39-79. Geschiedenis van het heylighe Cruys, 1483, —example of the work, 10.

Ghibert's Baptistery, Florence, 18.

God on the mount, C4 v, xviii, 46; notice, 24.

God's righteousness shown to Job, K, lxvii, 67.

God's glory in the temple, L3 v, lxxx, 72. Goliath; see David.

Good, of the, and the Bad, K3, lxxi, 69. Graaf, 1513, plates by, 14; 1536, 17.

ABAKKUK'S complaining, N v, xcii, 78; remark, 30; Hiust. Pl. of Lions' den, 122.

Hadadezar smitten, F4, xli, 56.

Hannah's prayer, F v, xxxvi, 54; most beautiful design, 26; *Illust. Pl.* 132. Hebrew literature, rich in all materials of

art, 2.

Hebrew Art, scarcely existed in statuary and painting, 2.

Hecatomgraphie, 1540, 90.

Henry II. of France, his motto in a copy of *Passio Christi*, 17.

Heywood, Robert, Catalogue of Bible Engravings, 7.

Hezekiah: see Isaiah.

Hieroglyphic tokens in use, 3.

Hiram and Solomon, G₃, xlvii, 58; notice of, 27.

Historia S. Ioan. Euangelistæ, 1430, Hiust. Pl. 102; account of, 146. Hist. B. Virg. Maria, 11.

Hist. neteris Instrumenti Icones, 1538, Editio Princeps, 82; Hist. vet. Test. Icones, 1539, 82; ditto, 1543, 83; see Icones.

Hist. vet. Test. Icones, 1550, 90; Hist. vet. Inst. Icones, 1540, 149.

Historical Figures, Holbein's described,

33-79. History from Horeb, E2 v, xxx, 51; cri-

ticism, 25.

Holbein, remarks on his Bible Figures

by Woltmann, 19-32.

Holbein's *Icones*, or *Bible Figures*, testimony to his authorship, A2 v, 15, 16; mentioned by Lord Lindsay, 6; other Bible figures like his, or copied from him, 16, 86, 149, 150; in circulation before formed into a book, 82.

Holofernes ; see Judith.

Holy Spirit, wings its emblem, and the dove, 4.

Homer and Hebrew sacred books, similarity of in power, 18, 19.

Hosea's symbol of idolatry, M3 v, lxxxviii, 76.

Humphreys, Noel, his *History of the Art* of *Printing*, 1867, 7, 9; *Illust. Pl.* 101, 102; account of, 146.

[CHTHUS, Fish, the symbol, I; $1\times\Theta$ Σ its Christian meaning, 5. Icones Hist. Vet. Testamenti, 1547, A, (1) 84; three kinds of copies, 1547 a, 1547 b, 1547 c, 84; their differences, 85.

Idolatry; see Symbol of.
Illustrative Plates, forty-eight, 97–144;
Notes on Sources of, 145–152; Index
of Subjects, and Sources of, 153,
154.

Index, General, 155, ad finem.

Isaac on the altar; see Abraham's faith. Isaac blessing Jacob, B4, ix, 42.

Isaiah's lament for the people's sins, L, lxxv, 70; badly engraved, 31; Vision of God's glory, L v, lxxvi, 71; criticism on, 31; sign to Hezekiah, L2, lxxvii, 71.

Ivy, or the gourd, among early Biblical paintings, 6.

JACOB and Rebekah; see Stolen blessing.

Jacob blessing Joseph, C v, xii, 43;
a striking picture, 23; Illust. Pl.

Jacob's vision, Illust. Pl. 135.

Jeroboam and Ahijah, G3 v, xlviii, 59; finely depicted, 28.

Jerusalem spoiled by Shishak, I, lv, 64; finely conceived, 21.

Jews returning, lxi, 21, 65.

Joab kills Amasa, G2, xlv, 58; notice of, 27.

Joannis Figura tertia, *Illust. Pl.* 111; explanation, 148.

Joannes, S.; see Historia.

Job's losses and patience, I4. lxv, 66; remark on, 25; reproof by Eliphaz, I4 v, lxvi, 67; see God's righteousness to.

Joel's prophecy, M4, lxxxix, 76.

John, S., the Evang., History of, account of, 146; portrait of, N3 v, 144.

Jonah and Nineveh, N, xei, 77; notice of, 31.

Jonah and the fish, types of a resurrection, 6; Illust. Pl. 109.

Joseph sold into slavery, B4 7, x, 42; magnificent group, 23; Illust. II.

Joseph's burial, C2, xiii, 44; notice of, 23.

Joseph, history of, in fresco figures, 18. Joseph, S., Vision, and marriage of, *Illust. Pl.* 108.

Josiah reads the law, H2, liii, 61; keepeth the Passover, I3, lxiii, 66.

Judas, son of Mattathias, the Maccabee,

Judith's vows for her country, K2, lxix, 68.

Judith cuts off the head of Holofernes, K2 v, lxx, 68.

Kings beyond Jordan slain, E4, xxxiii, 52; criticism on, 25.
Korah, Dathan, and Abiram, E, xxvii,

Soran, Dathan, and Abiram, .
50; notice of, 24.

Kugler and Burchhart, Handbuch der Geschichte der Malerei, 1847, 6.

AMB, symbol of, 1, 4.
Latin stanzas to the Bible
Figures, 1551, 39-79.

Laws given on the Mount; see Moral and Ceremonial.

Lazarus, resurrection of, one of the early Biblical paintings, 6.

Lindsay, Lord, Sketches of the History of Christian Art, 1847, 6.

Loaf, symbolical, 1.

Lord's Supper, great Christian ordinance, 3; Illust. Pl. 104.

Louis Napoleon, Emperor, his gift to the Chetham library, 146.

Lucæ prima imago, Illust. Pl. 114; explanation of it, 148.

Lucina, S., same as Pomponia Gracina,
— accused, A.D. 58; her crypt, 4.

Luke, S., the Evangelist, N3 v; Illust.

Portrait, 143.

Luther's Allte Testament deutsch, 1523, S. Lyons editions of Holbein's Icones, 1539 and 1547 (1), 33; SI-S6.

Magi, their adoration represented in the Catacombs, 6.

Manna; see Quails; Illust. Il 104; Manna in the desert, Illust. Pl. 110. Mantagna's Triumph of Casar, 21.

Marafii's Figure del vecchio Test. 1554; Title, Illust. Pl. 133; other Illust. Pl. 134-136, and 141, 142; work described, 151; his plates in a Latin Vulgate, 151.

Marci tertia imago, Illust. Pl. 113; explanation, 148.

Margaret, queen of Navarre, and N. Bourbon, SS.

Mark, S., the Evangelist, N3v; Illust. Pl. 142.

Matthæi secunda imago, Illust. Pl. 112; explanation, 148.

Matthew, S., the Evangelist, N3 v; Elast. Pt. 141.

Melchizedec offers bread and wine, Ellist. Pl. 105; and Abraham, Ellist. Pl. 138.

Message to Pharaoh, C3, xv, 45; remark on, 23.

Midianites; sa Prey.

Ministry of Music, H3 v, lvi, 62; (9) 92. Alirouer de la redempcion humaine, 1488, account of; differs from the Bâle ed. in German, 1476; contains 256 devices; 10.

Moral and ceremonial laws, D3 v, xxiv,

48; beautiful picture, 24.

Moses, see Burning Bush; again on the Mount, D v, xx, 47; notice of, 34; at the bush and rock, an early painting, 6; Illust. Pl. 98.

Mount; see God, and Moses.

Nathan's reproof of David, G, xliii, 57; finely conceived, 26.
Nehemiah's prayer for the people, I2 v,

Ixii, 65.

Nineveh; see Jonah.

Noah and the ark, the dove's return, 4; in the Catacombs typical of baptism, 6; *Illust. Pl.* 99.

Northcote and Brownlow's Roma Sotterranea, 1869, 145.

Notes on Holbein's Icones, 81-94.

Novi Test. Jesu Christi Historia, about 1551, 86.

BEDIENCE; see Admonition to.
Old Testament, source of very
many works of Art, 18; its genuinely
human element, 19; how made use
of by Holbein, 19.

Olive branch; see Dove.

Overbeck, Hist. of Joseph in fresco, 18.

PARADISE; see Expulsion from; Illust. Pl. 116.
Paschal Lamb, eating of, 25; Illust. Pl.

105.

Passage through the Red Sea, criticism, 21. Passio Christi, 1536, 16.

Passio domini nostri Jesu, 1511, 13. Passio Jesus Christi, 1513, 13.

Passover; see Josiah.

People, numbered, D4, xxv, 49; notice of, 24.

Perriere's Theatre de bons Engins, 1539,

Persia, Greece, Egypt, and Syria, M2, lxxxv, 75

Peter and Paul, SS. and flock, Illust. Pl.

Petri's Old Testament, 22, 25.

Pharaoh's dream, C, xi, 43; fine attitude, 23; overthrow, C3 v, xvi, 45; excellently conceived, 21; see Message to. Photo-lith Plates illustrative of Holbein's

Icones, 97-144.

Pictorial Art in illustration of the Bible Histories, 1–17.

Pictorial designs, early, symbolical, I.

Plautus conquered Britain, 4.

Pomponia Græcina; see S. Lucina. Prey of the Midianites, E2, xxix, 51;

notice of, 24.
Prophet promised, E3 ν , xxxii, 52;

notice of, 25.

UAILS and manna, C4, xvii, 45; notice of, 24.

RAM and he-goat, battle of, M v, lxxxiv, 74.

Raphael's Loggie, 18; Holbein and Raphael like expression, 23.

Rationarium enangelistarum, 1522; Illust. Pl. from, 111–114; account of, 147, 8. Reader, to the, by F. Frellon, A v, 34; by N. Bourbon, A2, 35; by Corrozet,

A3, 37. Resurrection, types of the, Jonah and the fish, 6; of Lazarus represented in the

Roman Catacombs, 6. Reynolds, Sir Joshua, death of Card. Beaufort from that of Abijah, 28.

Roma Sotterranea, 1869; title, &c. 145; power and truthfulness of, I; traces Christian Art almost to Apostolic times, I; S. Lucina, 4; Iehthus, the fish, 5; Flavia Domitilla, 5; Biblical paintings, 5; Illust. Pl. from, 97–100. Ruth gleaning, F, xxxv, 53; a lovely

idyll, 26.

SACRIFICE enjoined, D2, xxi, 47; notice of, 24.

Salomon's Bible Prints, 1553, 91.

Saul anointed king, F2, xxxvii, 54; Saul and Jonathan, sw David's sorrow for; Saul's death, 113, Iv, 62.

Schaufelin, Speculum Passionis, 1507;

plate by him, 12; Passio Christi, 1536, 16.

Schedel, Chronicon Mundi, 1493, 11; or Chronicon Nurembergense, account of, 147.

Schultz, Alwin, on *Habitations*, 1866, 29. Scripture Prints, Ancient, 1500; Illust. Pl. 108-110; work described, 147.

Scripture Storys, 1535; subjects similar to those of Holbein and Brosamer; cuts by Sebald Beham, 15.

Secret signs and tokens, their origin in persecution, 3.

Sennacherib's host described, 21. Serpent of brass, E v, xxviii, 51.

Servetus at Lyons, Christianismi Resti-

tutio, 88. Shadrach, Meshach, and Abednego; see

Faith tried by fire; *Illust. Pl.* 126. Shepherd, good, designed on the tomb of Domitilla, 5; *Illust. Pl.* 99, 100.

Shishak's army, 21; see Jerusalem spoiled.

Signs in the Heavens, N2 v, xciv, 79;

criticism on, 31.
Solomon; see Hiram; Sacrifice and Prayer. H4, lvii, 63; finely designed, 27; Benediction, H4 v, lviii, 63; Illust. Pl. 8; prayer for wisdom, 125.

Solomon's Song, notice of, 28. Sotheby's *Principia typographica* exemplifies block-books, 8; as *Ars memo*-

randi, 1430, 147. panish editions of Holbein'

Spanish editions of Holbein's *Icones*, 1540, 84; *Ymagines delas Historias*, &c. described, 149; Title, *Illust. Pl.* 123; other *Illust. Pl.* 124–126; version of 1543, 83; of 1549, 86.

Speculum humani saluacionis, MS. from the edition of 1540, described, 146; Title, Illust. Pl. 103; other Illust. Pl. 104, 105.

Speculum Passionis, 1507, described; cuts by Hans Schaufelin, 12.

Spiegel Menschlicher Behaltnisse, 1476, differs widely from the Speculum 1440; some of the plates suggestive to Holbein, 9.

Stamm Buch, 1619, in six languages, 91.
Stanzas, French, in Holbein's 1cones by Corrozet, editions 1539-1547, 83, 84.

Stations for the camp, 1947; xxvi, 49. Steelsius, Louvain Bible, 1501, 84; Bible Figures in a Latin and Spanish text, 1540, 84; described, 149; Ti.le, Ilust. II. 123.

Stimmer's New Künstliche Figuren B.b. Historien, 1576, 17; Titl., Illust. Pl. 137; other Illust. Pl. 138, 143, 144; work described, 151.

Stolen blessing, B4, ix, 42; criticism, 22.

Storys and prophesis, 1535, strange English, 91.

Susanna; sæ Daniel's judgment.

Symbol of idolatry, M3 v, Ixxxviii, 76.

TABLEAU de Cebes, 1543, described, 90.

Tacitus on Pomponia Græcina, 4. Tupisserie de l'Eglise, 1549, 90.

Tekoah, woman of, G 2, xl.v, 57; notice of, 27.

Temple vessels restored; see Cyrus.

Temptation, A4 v, ii, 39; notice of, 20; Illust. Pl. 130.

Tertullian, on the emblematical fish, 5. Texts of Holbein's *Icones* differ, 82, 83, 84, 85.

Thompson, Joseph, his copy of Holbein's *Icones* used for this reprint, 85.

Tindale's Bible, 1549, Titles, Illust. Pl. 127, 128; work described, 150.

Tobit becomes blind, f3 v, lxiiii, 66; notice of, 28.

Traditionary types often followed by painters, 91, 92.

Trechsel, Melchior, and Gaspar, printers at Lyons; Holbein's *Icones*, editions 1538, 1539, 82.

Trinity of Art, Architecture, Sculpture, and Painting, 6.

Triptychs, examples of, 11.

Truth, the cardinal, among early Christians, Ίησοῦς Χριστὸς, Θεοῦ Υἰὸς Σωτῆρ; ΙΧΘΥΣ, its sign, 5.

Types, Noah and the Ark; Jonah and the Fish; the Ivy, or Gourd; Daniel and the Lions; Children in the Furnace; Adoration of the Magi; Moses at the Bush, or striking the rock; Resurrection of Lazarus; 6. RIAH'S death; see David.

VAN SICHEM'S Bibels Tresoor, 1646, copies Holbein's Figures, 83. Variations in the text of Holbein's Icones, editions 1539, 1543, 1547, 82-85; no impeachment of genuineness, 93, 94.

Velmatius, Vet. et noui testamenti opus singulare, 1538; Title, Illust. Il. 115; other Illust. Pl. 116, 117; work de-

scribed, 148.

Versions of Holbein's *Icones*, 1538; Lyons editions, 1539 and 1547 (1), S1-86; (2) Frankfort, 1551, 86; English, 1549 (7), 91.

Vine, an emblem in the tomb of S.

Domitilla, 5.

Virgin, Blessed, with birds; Illust. Pl. 99. Vision of God's glory, see Isaiah and Ezekiel; of the wheels, see Ezekiel; of the plan of the city, see Ezekiel; of the waters around the temple, see Ezekiel; of the four winds, see Daniel; of the ram and he-goat; see Daniel; criticism on the designs of the visions, 31.

WATERS around the Temple, L4, lxxxi, 73. Wicked, condemnation of; see David.

Winds, the four, and the four Beasts, M, lxxxiii, 74; dry illustration, 31.

Wings hovering, an Egyptian hieroglyphic; prevalence of a similar symbol, 4.

Witte, Levinus de, supposed designer of Holbein's Icones, a groundless suppo-

sition, S1.

Woltmann's Holbein und seine Zeit, 1866–1868, 18; Remarks of, on Holbein's Bible Figures, 18–32; Masterly criticisms, 32.

YLOGRAPHIC delineations of Scripture History, in the Block Books, 8.

ATES, the late Joseph Brooks, his copy of Holbein's Icones, 1547, 85. Ymagines delas historias del viejo testamento, 1540, Title, Illust. Pl. 123; other Illust. Pl. 124-126; the work described, 149.

Young's *Hieroglyphics*, 1823; interpretation of the hovering wings, 4.

ZACHARIAH warns to repentance, N2, xciii, 78. Zurich, Gantze Bibel, 1536, in the Old

Testament the woodcuts of very similar design to those of Holbein, 16.



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